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AUTHOR	McGrath, Mimi; Pekelo-Bielen, Rhonda
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ABSTRACT

This volume, the second in a two-volume guide designed to provide vocational educators in Massachusetts with some practical tools for planning and implementing student recruitment strategies in their local areas, offers step-by-step instructions for implementing specific recruitment strategies. The first chapter examines the benefits of holding conferences and workshops to familiarize the community with current needs in vocational education and also includes detailed guidelines for improving public speaking skills and planning presentations. Provided in the second section are model presentations, magazine articles, and awareness exercises used by vocational schools and designed for widespread use among schools throughout the country. The third chapter, consisting of guidelines to help vocational instructors plan creative mass media and publicity campaigns, includes lists of Massachusetts-based media organizations and minority language newspapers that are published in the state. Suggestions for making audiovisual productions and for using radio and television air time to publicize vocational education programs are set forth in the next two chapters. Concluding the guide are ideas for designing effective advertisements, brochures, billboards, and buscards. (MN)

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YOU CAN DO IT! VOCATIONAL EDUCATION

VOLUME 2: CHOOSING STRATEGIES THAT ARE RIGHT FOR YOU

Prepared by:

Mimi McGrath, Project Director
and
Rhonda Pekelo-Bielen

A. L. Nellum & Associates
Braintree, Massachusetts

Submitted to:

Dr. David Cronin, Associate Commissioner
Division of Occupational Education

Dr. Ralph Watson, Executive Director
Division of Occupational Education

and

Ms. Elaine Cadigan, Equity Coordinator
The Department of Education
Division of Occupational Education
Commonwealth of Massachusetts

1983

CE 037 635

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John B. Duff, Chancellor, Board of Regents, Ex Officio

INTRODUCTION

Today's educational system is faced with declining enrollments, cuts in the local tax base and reductions in force. As a result, vocational-technical schools find themselves competing more and more with comprehensive schools for a shrinking student population and diminishing resources. The purpose of this guide, "You Can Do It" The Vocational Education Recruiter's Guide, is to provide vocational educators with some practical tools for planning and implementing student recruitment strategies in their local areas.

Massachusetts vocational high schools need to look at creative and aggressive strategies for recruiting students. In addition to the concern for overall increases in student enrollments, the Massachusetts Department of Education has placed particular emphasis on reaching out to student populations that have been historically underrepresented in Massachusetts vocational high schools. These "priority populations" include Blacks, Hispanics, limited English proficient students, handicapped individuals and boys and girls in nontraditional programs. Although Massachusetts is currently focusing on these particular student populations, the concern for equal access and equitable services in vocational programs extends to all underserved populations, including Native Indian people and Asian-Americans and a growing population of Southeast Asians who have recently resettled in New England.

In August 1982, the Educational Equity Unit of the Massachusetts Division of Occupational Education awarded a contract to the the minority-owned management consulting firm of A. L. Nellum and Associates (ALNA) to develop instructional and promotional materials for recruiting priority population students. The theme of ALNA's recruitment project "You Can Do It!--seeks to promote a positive image of vocational education among students and their parents.

The goal of the recruitment project is to assist Massachusetts vocational education recruiters in their efforts to reach out to a diverse student population and encourage them to enroll in vocational-technical programs. The project's objectives are:

- to promote an understanding of the factors that impact on the successful recruitment of students into vocational education, particularly students from priority populations;
- to increase the awareness of vocational educators about alternative and innovative recruitment strategies;
- to demonstrate the step-by-step application of these strategies;
- to solicit input from vocational educators on the development of project activities;
- to insure that they meet the needs of the Massachusetts vocational education system.

The project offers vocational high schools two types of assistance: (1) brochures and posters that emphasize the education and career opportunities available through vocational-technical training and (2) a two-volume guide to planning and implementing possible recruitment strategies.

How To Use This Guide

"You Can Do It! The Vocational Education Recruiter's Guide is organized into two volumes. Volume I discusses the planning and design considerations that impact on a student recruitment program and highlights the "promising practices" of successful programs. Volume II offers step-by-step instructions for implementing specific recruitment strategies, including sample products and information on developing a comprehensive network of resources. The Recruiter's Guide meets a variety of information needs:

- As a review of the current participation of priority populations in vocational education programs, the Guide provides insights into the social, cultural and economic barriers that impact on effective recruitment strategies.

- As a study of significant local recruitment efforts, the Guide describes "Promising Practices" that illustrate the integration of staff resources and community outreach to promote positive images of vocational education.

- As a "how to" manual for organizing and implementing recruitment strategies, the Guide reviews step-by-step procedures, "do's" and "don'ts" and tips on acquiring and using resources effectively.

You may also want to consider using the Guide as the basis for an in-service training program for your school or community.

Who Should Use This Guide

The Recruiter's Guide is designed to assist vocational school personnel who may have varying levels of experience and expertise in student recruitment. The particular focus of You Can Do It! is to develop an awareness of the issues and describe some practical strategies for recruiting priority population students.

Novice recruiters may need to review all the material in both volumes of the guide to get a broad overview of the recruitment issue, be inspired by the success of their colleagues and encouraged to try similar strategies. More experienced recruiters may use the Guide to review approaches and strategies that they currently are using, find some new angles for current strategies or experiment with new strategies.

In the long run, we hope that you will share the Recruiter's Guide with others who may be involved in recruiting students for your school. This includes not only school personnel, but parents, graduates, employers and community members as well.

Finally, remember that you are not alone. Vocational school recruiters throughout the Commonwealth and across the country are faced with problems similar to yours: declining enrollments, shrinking budgets, staff cutbacks and low morale. The Student Recruitment Project can't solve all those problems, but it might help you develop a new perspective on student recruitment and perhaps start you on your way to meeting the challenges that education will surely face in the 1980s.

"You Can Do It!" Good luck!

ACKNOWLEDGEMENTS

A successful project depends on the contribution and cooperation of many individuals; each one deserves special recognition.

We have had the good fortune to work with an Advisory Group that has provided us with the guidance, direction and focus we needed to insure that the Recruitment Project met the needs of Massachusetts vocational school personnel. Our Advisory Group has given generously of its time and expertise, and we are grateful for their contributions. Our sincere thanks to Norma Baker of Northern Educational Services in Springfield; Libby Chiu, Bilingual Coordinator for the Boston Public School System; Tony Davilla, Director of Bilingual Programs for the Worcester Public School System; Manny Gomes, Vocational Instructor at Greater New Bedford Regional Voc-Tech; Leo Millea, Director of Trade and Industry at Southeastern Regional Voc.; Phyllis Wooten Perry, of the Urban League of Springfield; Dr. Michael Savage, of the South Shore Collaborative; Charlotte Scott, Superintendent/Director of Montachusett Regional Voc-Tech; and Hilda Thompson, Senior Education Specialist at Digital Equipment Corporation.

During the course of the project, we interviewed Massachusetts vocational educators about their schools' recruitment efforts--How are they doing? What are the successful aspects of their programs? What would they like to change? Special appreciation and recognition go to Jack Lynch from Worcester Trade School, Beverly Lydiard from Minuteman Tech, George Luoto from Keefe Vocational Technical High School and John Mucci from Blue Hills Regional Vocational School for taking the time to share their enthusiasm and describe their experiences in recruiting priority population students.

The models for the "You Can Do It!" posters and brochures are students at Greater Lawrence Regional Voc-Tech. We'd like to thank them for their patience and enthusiasm. Thanks also to the staff of the Massachusetts Vocational Education Curriculum Resource Center in Lexington for helping us identify the people and literature that exemplify effective student recruitment efforts.

The Student Recruitment Project is especially fortunate to have a project officer who, through her wisdom and caring, has provided us with valuable guidance and support. Thanks to Elaine Cadigan, Educational Equity Coordinator for the Massachusetts Department of Education, Division of Occupational Education.

Several other people in the Department of Education provided us with their insights on the problems and potential solutions to recruiting priority populations. Thanks to all of you who helped us identify the people and programs to contact in Massachusetts' vocational education community. Thanks also to the team leaders from the Massachusetts Regional Educational Centers for their practical suggestions about the format and readability of the Recruiter's Guide.

Finally, we'd like to thank our colleagues at A.L. Nellum and Associates for their cooperation and assistance. Robert Leaver designed and conducted the Advisory Group meetings, and created a working environment that inspired us all. The Sunrise Corporation of Providence, Rhode Island, created the "You Can *Do* It!" logo and designed our posters. Joanne Stalker produced the graphics and layout for the Recruiter's Guide and the Student Parent Fact Pack. Carole Pickard and Diana Staples deserve sincere thanks for typing many drafts, coordinating the efforts of the staff and the Advisory Group and generally managing to see that everything got out on time.

Mimi McGrath and Rhonda Pekelo

for "You Can Do It!", The Student
Recruitment Project

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SPEAKING OF VOC ED. . .

Person-to-person contact can be one of the most effective ways to communicate with the public and help shape attitudes about vocational education. Formal speeches to groups are one way to tell other people about your school. Speeches can range from very structured addresses at the podium to off-the-cuff remarks before a small group at an Open House.

A good way to increase the number of speaking engagements by your staff and other supporters from the community is to organize a Speaker's Bureau. As a first step, identify staff members in your school who are interested and willing to make speeches about vocational education or related topics. Review the names of students and other contacts you have made during your community and business outreach activities--community leaders, cooperative education employers, successful graduates, supportive local politicians.

Offer a short training program for these individuals to help improve and polish their public speaking skills. Supplement these with formal or informal "dry runs" of presentations just prior to the particular speaking engagement.

As a next step, compile a directory that lists the topics of speeches, names of available speakers and information about how to schedule a particular speaker. One person who serves as a coordinator for the Speaker's Bureau should be in charge of making speaking appointments and all necessary logistical arrangements, i.e., arranging for the lecture hall or meeting room; securing audio-visual equipment, microphones, loudspeakers, as necessary; arranging publicity and/or media coverage.

Use the directory to publicize your speakers; send copies to business and professional organizations, civic clubs, PTAs, student organizations, religious groups and social service agencies--all the publics you have been able to cultivate in support of your recruitment campaign.

The University of Missouri-Columbia has designed an interesting format for a Speaker's Bureau directory in Figure A, on the following page. The directory is organized by geographic regions of the state, identifies speakers according to the general topic of their speech and cross-references each speaker by the type of speaking engagement he or she would be available to work on.

Figure A: Speakers Bureau Directory[1]

Talk with Groups	Talk with Individuals	Make Classroom Visits	Have People Visit on the Job	Career Day Activities	Other Activities as Requested	**CENTRAL MISSOURI** **Continued**
●	●	●	●	●		Delbert Howard, Clinical Specialist Work: University Health Science Center W456 Columbia, MO 65211 314-882-4141 Beeper 0335 Home: RR 1 Kingdom City, MO 314-642-1383 314-445-4907
●	●	●	●	●	●	Robert D. Spengler, RN Work: W602 or W123 University Hospital & Clinics Columbia, MO 65211 314-882-8075
●	●	●	●	●	●	**Welding** Patricia Hollingsworth, Superintendent Work: Daniel International P.O. Box 108 Fulton, MO 65251 314-676-3111 Ext. 125 Home: Box 36 Portland, MO 65067 314-676-5935
●	●	●	●			**Other** Bobbi Arnold, Police Officer-Sergeant Work: Columbia Police 6th and Walnut Columbia, MO 65201 314-874-7618 Home: 1901 Lovejoy Ln. Columbia, MO 65201 314-474-5971
●	●	●		●		Susan M. Bartel, Car Sales Home: Route 1 Columbia, MO 65201 314-443-5245

If your school doesn't have the resources to develop its own Speaker's Bureau, try to negotiate with local business, professional or labor organizations for access to their Speaker's Bureaus. "Women in Trade and Technical Jobs" is a local Massachusetts-based Speaker's Bureau that provides speakers to talk about nontraditional training and on-the-job experiences in various occupations. The Speaker's Bureau was developed out of a support group for trainees at the Women's Technical Institute in Boston. For more information, contact Cathy Cunningham at (617) 666-5484 or write to "Women in Trade and Technical Jobs" at 247A Highland Avenue, Somerville, MA 02144.

Conferences and Workshops

What you have to say about vocational education may not always be new and exciting: you want students to apply for enrollment, you need to tell parents about new school policies and procedures, you want to publicize a new graphic arts course, you need to convince local employers to provide co-op placements for your students. But you can get a lot of mileage from your public speaking activities by varying how you get your message across.

Speeches primarily involve one-way communication between the institution and the public. To foster two-way verbal communication, your school might sponsor meetings and conferences to deal with specific vocational education issues. Through face-to-face encounters, representatives of your school and the community can actually discuss current needs in vocational education.

Meetings are a good way to reach a selected audience, such as business and industry leaders, presidents of clubs and organizations, parents of students or other groups. These gatherings can take several forms, such as a panel discussion with audience feedback, small discussion groups which report back to a general session and round table discussions. Make an effort to get participants actively involved in the meeting by having them list ideas on index cards or poster-size flip charts, experience hands-on exploration activities, interview vocational students or participate in some other way.

For meetings to be effective, they must have a definite purpose and be carefully planned. One type of purpose could be an "unmet needs" conference to determine what the people from your community would like for the school to do to improve its vocational program. An administrator might open the conference by explaining the purpose and need for community involvement in program planning. Then participants could break into small groups to brainstorm and write recommendations to present to the school administration.[2]

Since meetings and conferences take people away from their jobs or homes, they must be well-planned and designed to make participants feel their time is well spent.

Invitations to the program should be extended at least two weeks ahead of time, and a reminder might be sent about two days before the meeting date. Facilities that are reserved should be conveniently located, comfortable and properly arranged for the meeting. The room should be well-lighted and ventilated.

Display publications, exhibits, student projects or other materials of interest are always good to have on hand. Meetings should have a stated opening time and closing time, with breaks and simple refreshments provided in the middle of long sessions.

Read through the chapter on "Audio-Visualizing Your Message" for more ideas about designing and implementing a presentation.

Some Basic Tips on Public Speaking

Effective speaking is simply persuasive conversation adapted to fit the occasion and the audience. Every speech has an introduction, body and conclusion.

To construct the body of a speech, ask youself these questions:

- What is the subject of my speech?
- What particular points (not more than four) do I want to bring out?
- Are these points relevant to this audience?

Answer each question in as much detail as possible. If you think your audience may disagree with you, present both sides of your argument. Your suggestions are more likely to be accepted if they support or enhance the principles and loyalties of the group you are speaking to, and if they clearly affect their personal lives. Make sure nothing in your speech is offensive.

Then assemble your material into concise and logical order. Your discussion of each point should lead naturally to the next. Avoid using jargon or other words your audience might not understand. After you've composed the body of your speech, give it an introduction and a conclusion. Your introduction should tell what your speech is about and capture your audience's attention. Your conclusion might be a summary of what you've said, an anecdote to illustrate your main points, or a challenge to action (for which you've already suggested an answer).

After it's written, put your speech down for a while. Sleep on it, then refine the material by asking the question, "Are these points relevant to this audience?" Read and reread your speech. Commit it almost to memory (but do memorize the beginning and ending sentences). To help yourself, write the key elements on cards that can be read at arm's length. Number the cards and remember to bring them!

Here are some important points to remember about planning, designing and delivering your speech.[3]

- ***Know your purpose in speaking.***
- ***Know your audience.***
- ***Identify the fundamental message of your speech.***
- ***Believe that what you have to say is important.***
- ***Adjust your presentation to fit the current situation.***
- ***Prepare well and pay attention to detail.***
- ***Be prepared to respond to audience comments and questions.***
- ***Practice your presentation skills.***
- ***Put on a show.***
- ***Keep your perspective.***

Know your own purpose in speaking and make sure it fits reality. In all the pressure and furor of getting ready for a presentation, presenters can lose sight of their original objective(s). Three questions help keep that focus in mind:

- What do I want to get out of this?
- Is what I'm after feasible and appropriate?
- Am I getting what I came for?

Identify the fundamental message and key points you want to get across. Many times the audience can't recognize what the key issue of the presentation is. Speakers sometimes avoid explicitly stating the point--they never say why they're at the podium. The audience shouldn't have to guess about the important issues of your speech. Help your audience understand exactly what you want to say and what you want them to do.

One of the earliest and essential tasks in developing a presentation is to sort through all the interesting ideas and material you would love to talk about and boil everything down to one basic message and the three or four main points that are most vital to getting your message across. This process of focusing the message is your duty, not the audience's. The surest way for a speaker to fail is to talk around the issue, to give lots of background information that is irrelevant to the audience, and to go on in this way until the audience is too bored or frustrated to listen anymore.

Believe that what you have to say is important. Conviction, sincerity and enthusiasm can do wonders for a speaker. Know what you really want to say and know how to convey to your audience the way you really feel about the issue. You need to believe in your idea. What a listener often gauges is how convinced the speaker is about his or her topic. If you can get across the impression that you have lived and breathed the topic and are completely sold on it, that's usually enough to sell your audience.

Know your audience. Provide your listeners with material that meets their needs and is at the level they can understand. The primary question in the minds of any audience is "What is this going to do for me?" As a spokesperson for your school, you also need to consider the level of information your audience wants or can handle. Some presenters do this naturally--they put themselves in place of the audience and ask, "What are these people going to want to know? What do they know already? What do I have to tell them and what should I leave out?

Adjust your presentation to fit a changing situation and audience needs. There are times when you may need to do a "quick change" in your prepared presentation because of some unplanned change in the program--previous speakers have run overtime and yours happens to be the last presentation, etc.

Try to get to the program enough in advance to get a reading on the mood of the audience; find out if the program is going as planned or if there has been some setback. You may find that you need to cut your presentation from 45 minutes to not more than 15.

If your presentation is well-organized, you should be able to pick out the most important points to deliver, then pick a different tone or delivery technique that might be more appropriate to the mood of the audience.

Be prepared for material that is not in the presentation. Your ability to handle audience comments or questions is often more critical than your ability to make a formal presentation. It's a very uncomfortable situation to get a question that you're not prepared to answer, particularly if you are the acknowledged spokesperson for your school. A good presenter needs to anticipate the thoughts of the audience and be prepared to respond to questions which would probably come up (this includes either answering the question directly or figuring out a way to back-off graciously).

Make sure visual aids can be read, and keep them simple. The most annoying aspect of a presentation is poorly designed or illegible visual aids. If your audience has to strain to see what's up on the screen or chalkboard, they probably won't be listening too closely to what you have to say. Visual aids are just that--they are a supplement to your oral presentation. Use them to emphasize particular points, highlight important statistics. Use them to capture the essence of your speech.

Prepare well and pay attention to detail. Inadequate preparation is the most common reason for poor presentations. Even if you've given your speech a hundred times before, you should always set aside some time to prepare--review the key points of your speech, check and double check statistical data, make certain you have all your visual aids and handouts ready, check on any equipment you will need for the presentation.

Little things not taken care of, such as a slide out of order or upside down, can detract from an otherwise excellent presentation.

Practice, improve through study of good techniques and evaluation, and speak often. Rarely does a person get to be good at something without practice. This is especially true for anyone who must stand up to speak before a group. Even skilled presenters can benefit from dry runs of their presentations.

Get as much practice as possible. Read stories aloud to your family or talk into a tape recorder. Learn to listen objectively and critically to every speaker you hear, particularly yourself.

Put on a show. Every time you speak, you should realize you are putting on a performance. It should be interesting and exciting, otherwise the audience will eventually drift off. It's hard to get across a message to someone who is not listening to you.

The principal way to grab and hold your audience is for you to know your material inside and out. Use graphics and visual aids to break up the presentation. Personalize your message so that the audience wants to listen--what you have to say is vitally important to their lives.

Keep your perspective--don't take the presentation too seriously. Enjoy it a bit. Public speaking is often taken too seriously, perhaps because it is one activity that is dreaded by so many people. You won't die when you stand up to speak (although you may feel that way all through your presentation). It's not the end of the world if you're not an instant success, either.

As you gain more experience at speaking, you may find yourself actually enjoying the experience and looking forward to the next opportunity. Audiences relate well to speakers who are enjoying what they are doing and who aren't uptight with fear about all the possible things that can go wrong.

Defining the Goal and Message

Before you even begin to write the first word of your speech you should have a clear idea about the goal of your presentation, i.e., what you want the presentation to accomplish, and the message that you want to leave with your audience. This is a very important step in planning your presentation, since it requires you to find out specifically what the interests of your potential audience are and then figure out how you can best capture that interest.

Defining the goal and message of your presentation also forces you to look objectively at all the material you'd like to share with your audience and make some realistic choices about what is absolutely necessary; what may be good information to have if you need to answer questions from the audience and what is probably inappropriate and should be left out of your presentation.

There are three steps involved in defining the goal and central message of your presentation: defining the basic purpose of your speech, determining the outcome of your speech and identifying the main message or theme.

The Basic Purpose

The basic purpose of your presentation is likely to fall into one of four categories:[4]

- To inform or explain, as in delivering a professional paper, holding a freshman orientation, presenting a classroom lecture, speaking at a sending school assembly. Any of these presentations also has a persuasive task; you are persuading the audience to listen to what you have to say.

- To persuade or convince, as in recruitment speeches or presentations to convince the local school board that a fundraising campaign should be developed to raise money for a special exploratory program at your school. Persuasive presentations are designed to seek approval and support for something, and they often contain large informational segments to educate the audience about the issue.

- To inspire and fire up the troops; getting them to move on an issue is another possible purpose for a presentation. The inspirational speech is very similar to the persuasive speech, but probably relies more on exciting the emotions than trying to persuade through education.

- To entertain or preside as in welcoming all the students back to school at a first-day assembly or emceeing an awards ceremony to recognize student accomplishments during the semester, etc.

Too frequently presenters lose sight of the original purpose of their presentation or they may not have thought through clearly enough what their purpose should be. The result is an inappropriate presentation or a confused audience. While the four different purposes may overlap, it is still worthwhile to know which of these purposes is central to your presentation. The way you organize your presentation and the type of material you choose to present may differ significantly if the purpose is to inform instead of to persuade or to entertain.

The Outcome

The outcome of your presentation is simply a more specifically defined purpose, for example expecting the audience to approve a fundraising proposal or anticipating that some percent of your sending school assembly will pick up recruitment information and school applications after your speech. The outcome of your presentation should be achievable by the audience. If that is not feasible, the specific purpose of your presentation should be changed to one that is possible to accomplish.

Presenters often make the mistake of assuming the same basic purpose and outcome for different groups. This happens when you prepare a speech for one audience and deliver it verbatim to another audience which may have vastly different interests and backgrounds.

For persuasive presentations, the outcome is generally expressed in terms of the action or attitude changes desired, i.e., to obtain approval for a proposal, to develop a positive attitude toward the value of vocational-technical training, to get students to enroll in non-traditional training programs.

The outcome of the informative presentation is often defined in terms of a behavioral objective, i.e., what will the audience know or be able to do after your speech. Some examples would be to develop an informative lecture for students in an automotive class so that they will understand fifteen steps to installing a rotor; delivering a presentation to your school principal which will provide her with information adequate to make a decision on buying a new piece of training equipment.

Inspirational presentations are fundamentally designed to generate emotional impact about a topic or action, as in the expectation that listeners will feel terrific, appreciative, warm or sad about an event, person or topic.

The entertaining presentation should be defined in terms of what the audience expects or what is proper for the occasion as in giving the students at an awards dinner a feeling of pride for their accomplishments.

The Main Message

Assume you can say only one sentence to your audience; what would it be? That sentence would characterize your main message. Why is the main message so important? For one thing, it may be the wrong message for the audience or not the best one for the presenter's purpose. For another thing, having a clear main message will help ensure that it gets said emphatically and often.

The main message is the focal point for all other parts of your presentation. Nothing should be included or generated if it does not support or tie directly to that single statement. If the main message is poorly stated or faulty, much of your efforts in designing and delivering your presentation could be wasted. This is not to say that the main message has to be set forever once it is written. It can be modified several times during the pre-design phase of your speech, if further analysis or new data show that this would be appropriate.

One way to think about the main message is to ask, "What is the main theme, idea or point I want the audience to take away with them?" Phillips and Zoltent in Structuring Speech call this the residual message--the idea that breaks through the resistence, that stays in the listener's mind when everything else is forgotten.[5]

In addition to writing out the main message or theme, try to identify the three or four main points that go along with it. Assume that you are writing the summary visual aid for your talk and that it is all you will be able to show the audience. What would you put on it? These preliminary main points may be changed as you get further into designing your presentation, but they provide useful early clarity and guidance.

Planning Your Approach

While there is no single best approach to planning a presentation, there are several useful guidelines that help make for more intelligent choices about what information to present to your particular audience and for what purpose. More thorough, upfront thinking should be your goal. Here are some basic questions that should be addressed:[6]

Should a presentation be made? When, where, and to whom? Test the assumption that a presentation is needed; an informal one-to-one discussion may be better than a formal presentation or perhaps a series of presentations is needed. Timing, locations and audiences should not be settled without discussing the many factors involved.

What media should be used? The purpose, situation, environment, audience and budget all affect media selection. An overhead projector may be fine to use in a conference room but out of the question in a huge auditorium. Flip charts may work well with an audience of 20 and bomb with one of 200. A full-color slide show or film may be terrific, but on a budget of $200?

What's the slant of the message? A soft-sell or no-sell approach may be wiser than a partisan one. The extent of background and motivational material needed differs widely for different audiences. A common mistake is getting too quickly into details before people are prepared to listen.

What type and depth of supporting material is best? For some audiences, illustrations, analogies, and quotations would be more effective than detailed statistical analyses. For others, the opposite may be true. Humor may be vital or out of place.

Who will be the speakers, and how should they dress and act? Choice of speakers and accompanying support is important. So is appearance: a business suit or casual attire may both be improper depending on the situation. Informality may or may not be appropriate.

What else needs to be considered besides the presentation itself? Hospitality, field trips, separate meetings and material distributions should all be considered early in the design stages of your presentation.

The Standard Presentation Formula

Most presentations follow the same organizational design, which is basically the old "tell 'em" formula.

- *You tell 'em what you're going to tell 'em.*
- *You tell 'em.*
- *You tell 'em what you told 'em.*

This is a straightforward approach, where the audience knows up front what your presentation is all about and where it's headed, and with few surprises. It will follow closely another simple organization formula put forth more than 40 years ago in the classic Public Speaking as Listeners Like It, by Richard C. Borden.[7]

Ho Hum
Why bring this up?
For instance...!
So what?

This is a marvelous formula for any speaker to follow. It says, first light a fire to overcome initial apathy, then build a bridge to the heart of the listeners' interests, get down to cases with specifics that make your point, and finally ask for action.

Let's take a look at the elements of the standard presentation formula.

The Standard Presentation Formula[8]

Introduction

- Catch attention.
- Establish rapport.
- Provide motivation.
- State the essence and purpose of the message.
- Provide direction of what is to come.

Transition to:

Body*

- Thesis statement (which may or may not be actually given).
    1. First main point.
        a. Subpoint and substantiating or illustrating data.
    2. Second main point.
    3. Third main point (and so on).

Transition to:

Summary

- Briefly restate main points and main message.
- Make conclusions and recommendations.
- Ask for specific action.
- Wrap it up.

Transition to:

Question-and-Answer Session

*If appropriate, and not done in introduction or as part of the first main point, provide a brief background.

The Introduction

Your presentation can be won or lost in the first minute, or its direction may be completely shifted depending on how you handle your introduction. A good introduction focuses the attention on the speaker, sets the stage for your presentation and conditions the audience to being receptive to what will follow.

The effective presenter moves deliberately but swiftly through the introduction to get to the heart of the presentation. Each of the introductory tasks should be consciously examined and addressed appropriately--that means, given enough attention to be useful and no more. A five-minute presentation requires a more concise introduction than a 30-minute one. As a rule of thumb, the introduction should take no more than about 10 percent of the talk.

There are five tasks for an introduction to accomplish:[9]

- *Catch attention.* Presentations can sometimes fall prey to lackluster introductions. There may be a valid reason for this, such as for a standard presentation that is given to the same audience weekly; but almost any presentation can benefit greatly from a snappy opener-- a *zinger*.

  In order to overcome that "ho hum" tendency, you must first get the audience to listen to you. There are a wide array of options from which to choose a punchy opener: an illustration or story (real or hypothetical), an analogy, a demonstration or example, a testimonial or quotation, a troubling statistic, a strong opinion or interesting observation, a rhetorical question.

- *Establish rapport.* This deals with the speaker-audience relationship. It may consist of comments about the occasion, the group or the community to show that you have some sensitivity to or kinship with the group, if appropriate. You should identify yourself and possibly describe your own background to establish credibility.

- *Provide motivation.* This is a vital step that tells the listeners why the information you're bringing to them will be of interest. It answers the fundamental and unspoken question, "Why should I listen to you? What am I going to get out of this?" It is a simple task, yet many speakers fail to do it; the audience never gets into the talk or soon drifts away because the presenter failed to spell out the importance of the presentation.

- *State the essence and purpose of the message (preview).* "Tell 'em what you're going to tell 'em." Some audiences may include key decisionmakers or people who are pressed for time and may not stay for your entire presentation, so it is important to *summarize* what your speech is all about at the beginning--the purpose, a capsule version of the message, what action, if any, is being sought. Cover all the major issues in a brief and succinct fashion so the decisionmakers can focus in immediately.

  How much detail should you provide in your opening summary? That depends on the length of the presentation and the audience. In many situations it is particularly important to let the audience know right away what action you will expect --people listen with different ears if they know something is expected of them at the end. A good rule of thumb to follow is that the higher the level of your audience, the more important it will be for you to provide a capsule version of your presentation.

- Provide direction. This is a brief set of statements explaining what steps you plan to address in the body of your talk. It is an agenda chart, if you're using visuals. You're letting the audience know not only what you will talk about but also what you are not going to talk about. This can often be a big help in restraining listeners from asking irrelevant questions, which they don't realize are irrelevant.

The Body

The body of the talk presents each key point, amplifies each point with subpoints and provides material that supports or illustrates the points. In outline form the body of your speech would look like this:

1. **First key point**
    - A. First subpoint
        - (1) Material to support subpoint
        - (2) Material to support subpoint
    - B. Second subpoint
2. **Second main point**

Key points and subpoints should be organized in a manner that is easy for the audience to follow. Too often, points are presented with little apparent attention given to their order. The audience must then try to ferret out the logical relationshiop of your ideas and separate the significant from the trivial.

Before discussing the first main point, it is helpful to provide a brief background if this has not already been done in your introduction. This may include events leading up to the current presentation, a general description of the new training program you're about to discuss, a definition of terms or a list of key growth occupations in which you are currently training students. Enough information should be given to bring key listeners to the point that they can understand what is to follow.

A variety of idea arrangements is possible, selecting the best pattern for a given presentation depends mainly on the nature of the subject, the purpose of the presentation, the time allotted and the audience orientation. There are several rules for developing clear patterns for organizing your presentation.[10]

- Don't mix apples and oranges. Once you've established a pattern, stick with it for all points at the same level--don't mix the patterns. For example, you have organized your presentation to look at the special features of vocational-technical training and you jot down these key ideas:

1. This is what's involved in automotive training.

2. This is what's unique about computer operation training.

3. This is the special feature of our new hotel and lodging program.

4. This is what tuition costs.

Your internal computer should go tilt at point 4. It may be a legitimate and important point, but if you want to include it, you should select a new pattern for your key points and make the first three points subpoints, as follows:

Main Message: These are the special features of our vocational-technical training program.

Key Points:

1. These are the features.
    - A. This is what's involved in automotive training.
    - B. This is what's unique about computer training.
    - C. These are special features of our new hotel and lodging program.
2. This is what it costs.

Subpoints that support key points can use any of these same organization patterns, and each subpoint set can use a different pattern from other subpoint sets, as long as each set is consistent within itself.

- Look for common bonds. Make sure key points aren't polluted by subpoints. Look for the common bonds among points and group them together. People can absorb only a limited amount of material and can more easily grasp and retain points if they are presented in small bites. A list (points, arguments, specific examples, topics) which is organized into logical groups of threes or fours will be picked up much better than a list of a dozen. If the items are then verbally enumerated or visually shown, they will be even easier to follow: "We have three arguments to present. The first is..."

- Keep the clunkers out. Once you set a phrasing style, keep all equivalent-level points in that same style. Another way of stating this is to keep all parallel points consistent with one another. Here's an example of inconsistency:

Main Message: Our new computer-technology course promises to be a successful one.

Key Points:
1. It provides skill training in a rapidly expanding field.
2. It offers excellent potential for students to move into entry-level positions as computer technicians.
3. Career growth is rapid.

The third point deviates from the pattern set up by the first two.

Inconsistencies or changes from an established pattern are generally easy to spot. They are frequently found in main points and subpoints and on visual aids. Although they are generally not harmful to the basic logic of your presentation, observers often equate style inconsistencies with sloppy thinking and inadequate homework on the part of the presenter.

Pattern changes create questions in the minds of the listeners, such as, "Hmm, now why is it worded that way?" or "Am I missing something? Why doesn't the last item follow the same pattern as the others?"

Give careful consideration to several factors which can influence the order in which you should present your material.[11]

- Audience interest. A common problem is to spend too much time on materials that are of only secondary interest to the audience. If you don't try to get to the point very early in your speech you will probably lose your audience. Speakers make another common mistake by going directly into detailed information, such as how something works, when they're addressing an audience that has only a mild interest in and limited knowledge of the subject. It would be more effective for speakers in such situations to emphasize motivational material, applications and benefits.

- Audience attitude. Watch out for audiences that are wary of the speaker's proposition. For example, if a community group has come to hear you talk about the benefits of vocational education for community youth, you would probably do little to overcome parents' negative images of vocational education by only talking about the positives and ignoring the obvious concerns of the group.

- Controversial nature. Some points are often easily accepted by the audience; others may generate controversy. If the controversial points are presented first, audience interruptions may prevent the other points from being heard fairly or at all.

- Importance. Since presentations often do not go according to plan because of interruptions or changes in schedule, it often is wise to present the most important ideas first. Then if time runs out, the main material has been covered.

- Time constraints and consumption. If ten minutes is all the time available, skip the background and get to the heart of the matter quickly. If two topics have the same degree of importance and controversy, but if one takes 15 minutes to cover and the other only five, it may be better to present the shorter topic first.

- Relationship. Complex ideas are often more easily grasped by explaining the more fundamental concepts first. In order to explain to a freshman exploratory class the basics of rewiring an electrical outlet, you may need to start with an introduction to basic electricity and a definition of terms like alternating and direct current, ohms, volts, etc.

  On the other hand, it may be more effective to go the other way--to first present the whole, and then work down to the basic parts. The Monsanto ride at Disneyland does a marvelous job of explaining the structural makeup of matter by leading through a progressive series of units, each smaller than the one before it.

  Another form of relationship to consider is that of items at the same level. In describing the systems of an airplane, is it easier to explain the propulsion system if the structural system has been discussed first? Often it is.

- Logical progression. Development of material may proceed from the main proposition: "X is true for these reasons: A, B and C," or toward it: "Our studies show A, B and C; leading us to conclude that X is true."

  If your audience is likely to take issue with your conclusion, it may be wise to use inductive rather than deductive reasoning to support your point. For example, if you're speaking before a group of gun enthusiasts about the need for tighter gun control laws, you would not want to open your speech with a statement like, "Handguns are a menace and should be banned." This would probably make for a short, if stimulating presentation. You might get a better hearing by building toward that point, enabling you to establish agreement on some points if not the whole proposition.

The Summary

Tell 'em what you told 'em and ask for the action. A presentation is not complete unless it has a summary; yet many presentations have either inadequate summaries or none at all. The most important parts of a presentation are the comments to begin and those to wrap up. The summary gives you one more opportunity, and the final one, to hammer home the key points of your message and to make sure the basic ideas are conveyed.[12]

Writing the summary is one of the most important activities in shaping your presentation. One of the ultimate tests of a presentation is to ask the listeners what they think the presenter wanted to get across. How many times have you sat through a 20-minute speech and been unable at the end to readily state what the main message was? An effective summary can make sure that the message is indeed covered during the wrap-up, but perhaps even more important, it helps ensure that the significant points are brought out during the body of the talk.

A well thought out summary provides valuable and often needed flexibility during the actual delivery of a presentation as time is shortened or some points take longer to cover than planned. With a good summary you can cut material and still make sure the audience hears all the key points or sees them on visuals. Without a summary this flexibility is lost--if points are skipped during the body of your presentation, they are skipped forever.

It is important to give your summary the proper treatment. Do what you must with the body of your speech--omit detail, cut charts, skip key points if necessary--but do not shortchange your summary. In these situations the formula becomes "Tell 'em, in brief, what you would have told 'em in full if you hadn't run out of time."[13]

Finally, the summary goes along with one of the fundamental concepts in learning--statement and restatement are essential. It may be hard to believe that not all your listeners got the message you so forcefully delivered, but believe the volumes of studies that suggest that this is likely to be the case. Here, then is your chance to hit 'em one more time. Don't pass it up--it may be the difference as to whether your points do or don't get across. Here are the key elements to cover in your summary.[14]

- Restatement. Briefly restate the key points and main message. This is the final leg of the "tell 'em" triad. It helps to place this information on a summary visual aid. "Telling 'em what you told 'em" means you can cover only points you previously addressed in the body. Don't allow new ideas to creep in here. The usual audience reaction is "Huh? Did I miss something before?"

- Conclusions and recommendations. If appropriate.

- Action. Ask for the specific action. Many presenters either are inadequately prepared for this or forget it entirely. What is it that you want the audience to do? If your presentation has been purely informational, no action is required.

- Wrap-up--a final comment. The wrap-up provides the final flourish that reinforces the impression of assurance and professionalism you want to convey. This is the mechanism that ties the presentation together, puts the final touch on the package, and truly says, "Finish. Applaud now."

The wrap-up can be only a simple sentence. It may be an example, quotation or statistic. One of the best ways to show unity is to refer again to the illustration you used to begin the talk.

What about a final thank you? Many speakers feel compelled to say "thank you" in concluding their presentations. This may be appropriate, for example, when the speaker has requested time to make an appeal for funds from the audience. Generally, a thank you is superfluous and detracts from the final punch achieved by your wrap-up statement. Skip the thank you unless it is obviously called for.

Points to Remember

1. Find out ahead of time all you can about your audience, so you can aim your words at their specific interests and current needs. Link your vocational education program to your listeners' daily lives and show its importance to them.
2. Make an outline that is easy to follow. Develop your main message and a few key points and back each with facts and illustrations.
3. Keep a file of materials, ideas, random thoughts, unusual happenings, good stories and news clippings. You can use these in preparing a speech.
4. Have a good beginning and end to your speech. Even if you ad lib, it is best to prepare these parts so you know how to start as well as when to stop.
5. Get the audience's attention with an anecdote, story, joke or quotation about your program. (Try out the story on a few of your friends to test their reaction.) Be sure that the joke actually introduces your subject.
6. Put your audience at ease by being at ease yourself. Look at your audience, avoid random movements and converse with the audience.
7. Know what you are talking about and speak as an authority. Impress upon yourself the fact that you know more about the subject than your audience, and you will sound convincing.
8. Speak clearly in language that your listeners will understand. Simple English is easier to listen to than involved sentences and long words.
9. Be direct and straightforward. Have something to say and say it.

10. Take along a little extra information to use in an emergency or to help you respond to questions you think the audience will ask.

11. Concentrate on communicating the idea and ideals behind your program to your listeners.

12. Prove your point with human illustrations that tell your story. Translate figures into human terms. You may think it significant to point out that, "77.3 percent of all the non-agricultural occupations in the U.S. require some form of technical or vocational training below the college level;" but you would probably make a bigger impact by simply stating, "Three out of every four jobs in the country require vocational training."

13. Everybody likes a good success story, and case histories of outstanding students and graduates are sure-fire speech material.

14. Limit personal references, honors and accomplishments to your introduction: keep them out of the body of your speech as much as possible.

15. Ask the audience to do something: read the school's handbook, visit your shop, attend the school's open house, or tell others about the vocational education program.

16. Don't talk too long. Allow time for your audience to ask questions and make comments.

17. Write a new speech or rework an old one carefully for each occasion. This procedure will assure the fresh approach which makes a speaker popular.

FOOTNOTES: Speaker's Bureau

[1] University of Missouri-Columbia. Directory of Missouri Nontraditional Role Models (from Expanding Options: A Model to Attract Secondary Students into Nontraditional Vocational Programs), 1981.

[2] American Vocational Association. Promoting Vocational Education: A Public Relations Handbook for Vocational Educators. Washington, D.C.: 1978. p. 45.

[3] Thomas Leech, How to Prepare, Stage and Deliver Winning Presentations. American Management Association, New York, 1982. pp. 10-15.

Thomas Leech has written a wonderful book based on his systems approach to presentations. In it he reviews every aspect of planning, designing, delivering and evaluating a presentation. He includes many excellent ideas for creating a presentation style that fits both the speaker and the audience.

[4] Leech, op.cit., p. 61.

[5] Gerald M. Phillips and J. Jerome Zolten, Structuring Speech, Indianapolis, IN., Bobbs-Merrill, 1976, p. 76.

[6] Leech, op. cit., p. __

[7] Richard C. Borden, Public Speaking as Listeners Like It, New York, Harper and Row, 1935, p. 3.

[8] Leech, op. cit., pp. 85.

[9] *Ibid*. pp. 86-89.

[10] *Ibid*. pp. 90-93.

[11] *Ibid*. pp. 94-95.

[12] *Ibid*. p. 95.

[13] *Ibid*. p. 96.

[14] *Ibid*. pp. 96-97.

[15] American Vocational Association, op. cit., p. 44.

2

SAMPLE PRESENTATIONS

The resources in this section include model presentations, magazine articles, and awareness exercises used by vocational schools or designed by educators for widespread use among schools throughout the country. You will notice that many of the examples here are devoted specifically to issues involved in sex equity and nontraditional training. These examples can be easily adapted to meet the needs of a general informational program about vocational education, however.

Take a look at the ideas developed by your colleagues, review the suggestions proposed in other chapters of both volumes of the Recruiter's Guide (e.g., "Speaking of Voc Ed..." and "Reaching Out to Your Publics"), think of ways in which you might revise a slide show to address the information needs of different interest groups (one standard slide show could be used for parents, students or business and the community simply by replacing or rearranging your slides and revising your script).

OVERVIEW OF PROJECT OPTION ACTIVITIES AT THE FRANCIS WYMAN MIDDLE SCHOOL

OPTION (Opening People to Increasing Opportunities Now) is a program funded by the Massachusetts Department of Occupational Education which has the objectives of reducing sex bias and promoting career awareness especially in the area of nontraditional job roles. The people specifically targeted in the project were the 7th and 8th graders of two middle schools in two different small suburban towns. There were part-time persons involved in carrying out this particular phase of Project OPTION, and we wanted to make career awareness as real as possible for the students. For this reason, we divided our project into major portions: (1) classroom awareness, (2) career night, (3) a day on the job.

Part I: Classroom Awareness

In order to minimize sex bias you first have to make sure that your students know what it is. We made up a list of thirty occupations and asked students to check those which could be done only by men, only by women, and which could be done by both men and women. All of the occupations listed could be filled by both male and female workers. The next step was to ask students to tell us why they checked some occupations as "male only," or "female only" and to explain why they had done that. By pointing out the wide variety of abilities common to both sexes, it was possible to see that, given the appropriate training and motivation, women could perform the same jobs as men. This exercise required one class period of approximately 45 minutes.

The next exercise in classroom awareness was to look at the ways in which women are stereotyped in the television advertising media. We put together a four-page booklet with cartoon illustrations which explained what we mean by stereotyping and described how women are pictured in T.V. ads as being not too bright, never being the voice of authority, and usually never having anything important to do. This was followed by a ten minute video-tape of some of the worst stereotypical commercials on T.V. After viewing the tape, students were given a question sheet and asked: Did any of the women shown seem to have important jobs? Who always knew more about the product, a man or a woman? Are these women like any you know in real life? Which person in the ads did you respect, the man or the woman? What are your personal feelings about the women you saw in the T.V. ads? The students were then asked to share their answers and comments with the class. This exercise was also done in one class period.

The last exercise was, "What's My Line?" This was done with three classes together in the cafeteria. We invited a lawyer who is a woman, a cosmetologist who is a man, and a dentist who is a woman as our guests. The students had to ask questions of the guests to determine their occupations. After guessing correctly students were invited to ask questions of the guests about their education, training,and experiences.

Part II: Career Night

The preparations for Career Night, which was held in the late fall, were begun in the summer. From the Shawsheen Tech Placement Counselor we were given a list of industries which had affirmative action policies and/or which had been cooperative in dealing with education in the past. A letter was sent to the president of each company explaining the objectives of Project OPTION, and the fact that we were planning a Career Night. The letters were followed up by phone calls a week or two later. Of the twenty companies originally contacted about ten responded positively. There were many delays experienced with personnel on vacation, and executives passing on the responsibility to lower executives, etc. However, there did seem to be more definite results obtained when the chief executive of a company backed the project and directed subordinates to carry it out.

In October we also sent letters to parents via the children asking them if they would like to speak on behalf of their company or occupation at Career Night. We had about five parents who volunteered. Additionally, the teachers on Project OPTION contacted friends who were involved in interesting or unusual occupations to be speakers. By the first of November we had thirty speakers lined up for Career Night. We included many non-traditional job categories and included minority professionals. Two weeks before we sent letters home to parents inviting them to attend the event with their children. We listed the various occupations represented and asked students to list their first, second, and third choices for nontraditional job occupation. For example, a boy whose third choice might have been the building trades was placed in the health care field.

Each session was thirty minutes long and each student heard three speakers. The speakers were specifically asked to bring with them the "tools" of the trade and any visuals that would make their occupation more of a reality to middle school students. As a drawing card to encourage students and parents to attend, we contacted a local T.V. station and asked a prominent sportscaster to be our special guest. He agreed to attend and talked about his experiences and shared anecdotes about the broadcasting field at an assembly which ended the program. The Career Night was very well attended and most students arrived with one or both parents.

Part III: A Day on the Job

The students had been told previously that only those who attended Career Night would be eligible to be chosen to participate in the next phase of the program which would be to spend a day on the job. We had long before questioned the validity of field trips where large numbers of students walked rapidly through industries and saw only the most eye-catching aspects of the world of work. What we were looking for was a more intense experience where there could be exchange of attitudes and information between students and worker. Our goal was to place twenty students from each school in a job situation for one entire school day roughly from 8:30 a.m. to 2:30 p.m. To arrange this we again contacted those companies and individuals with whom we worked to set up Career Nght. We told them in a letter, followed by a phone call, what we wanted to do and asked if they would cooperate. What we had in mind was for each company to assign two employees, one to a male, and one to a female student and allow the students to shadow the person on the job for the day. We assured the companies involved that students would be selected for their overall maturity and good conduct and for having expressed an interest in the company and its products. They were sent in advance copies of parental permission slips and liability disclaimer and copies of an interview sheet that each student would do with the assigned worker. In addition, each student was given an evaluation form to be completed at the end of the visit to be used as a guide in explaining to their classmates what a day on the job was really like. (attached)

Each company, we found, handled the visit differently. Some went out of their way to have special exhibits and materials set up; some assigned them to one worker--others had them go to three or four departments during the day. One company put them on an assembly line for the morning and taught them to solder and then assigned them to a supervisor and fianlly a company executive. At a major health care facility they were taken through each phase of the testing and laboratory facilities. We also had the cooperation of the local police, fire, and D.P.W. who took students for the day. For the most part, the students were responsible for providing their own transportation. In one instance, the School Department did end up sending the students to the work site in a cab.

Originally, we had thought that all the students should go out on the same day. It didn't quite work out that way because we had to send them when the companies could take them. It really is too confusing to coordinate all the work site visits on one day. We found Thursday and Friday of two consecutive weeks the best way to divide up the group.

The students were most impressed, they said, by how nice everyone was to them, and how much time people spent with them explaining everything. They greatly appreciated the fact that the companies really and truly let them do things!

SOURCE: Lynch, Maureen. Project OPTION. Billerica, Massachusetts: Shawsheen Valley Regional Vocational Technical High School, 1979.

REPORT ON CAREER DAY AT THE MARSHALL MIDDLE SCHOOL

(Submitted by Anthony Russo, OPTION Staff Member and Counselor at the Marshall Middle School)

Career Days have become a common event in the high schools and have been useful in helping the students to understand the world of work better. However, it has been discovered that eighth grade students are being asked to make critical decisions about their futures as they leave the middle school and go on to high school. Many schools have begun to develop a career education program in the middle schools. Career days have been successful at this level.

A Career Day was held for eighth graders at the Marshall Middle School in Billerica, MA, November 9, 1978. The purpose of the program was to expose the students to as many careers as possible and to get them to think about a career in nontraditional ways. They were shown by meeting a variety of professionals, including; lawyers, doctors, and news reporters, that a person can pursue a career regardless of the fact that one is a man or a woman. Women, as well as men, are taking careers that, in the past, have been traditionally reserved for only one of the sexes.

Preliminary Activities

A good Career Day requires a great deal of advanced planning. All sorts of details must be worked out so that the day runs smoothly. I found that ironing out the small problems early eliminated them on the day the event was to take place.

The first step was to send a letter home to all the parents in September announcing what was going to happen and to ask them if they would like to take part in the program. Then we began to contact people who had been involved in other career days in Billerica and nearby towns. Forms were sent to these people and they were contacted by phone to see if they would consider being involved with the career day. I received no feedback from the parents in the community as a result of the mailing. The most response was from individuals that we contacted by phone. When we completed the list of people who were going to take part in the program, forms were sent out explaining the detailed plan of the day and directions to the school. Speakers were given a list of topics to include in their presentation, including:

- Job description
- Preparation necessary
- Personality characteristics necessary
- Skills or functions
- Possible demonstration
- Availability of openings

. Salary range
. Advancement possibilities
. Attitudes about job
. Stereotypical notions about this occupation
. Advantages and disadvantages
. Moral and ethical questions
. Other occupations you rely upon

The confirmation of speakers took several weeks, but by mid-October we had enough people to actually begin to schedule the day.

Scheduling

After the list had been completed, the next step was to schedule the eighth grade students for the careers of their choice. A form was made and filled out during homeroom period. The students selected three careers that they were interested in. All the forms were collected and the Guidance Department began to schedule the students to the careers they had chosen. Students were given their first choices and then given careers that they knew nothing about. This part of the program took a great deal of time, but it was necessary because it helped to make the events run smoothly.

When the scheduling was completed and we were certain about who was coming, telephone calls were made to the people who were going to attend the career day. This was done a few days before the event to make sure they were still coming.

Student Preparation and Participation

The program was explained to the students during homeroom several days before it was to take place. Therefore, it would be clear as to what would be happening. Signs were made by the Art Department and placed outside the classrooms where each of the lectures would take place. The seventh grade Student Council members helped to put up the signs and acted as tour guides and assistants to the visitors while they were there.

Program and Presentation

People began arriving around eight o'clock in the Guidance Office. They were assigned a room and a student guide to assist them if they needed any help. While the speakers were arriving, the teachers handed out the schedule to each of the students.

At 8:30 p.m., the students filed into the auditorium to listen to guest speakers. I made some opening remarks about the program and what would be taking place. Ms. Maureen Lynch, Project OPTION Director, then spoke to the students about new and emerging careers, increasing opportunities, and the importance of careful career decision-making and life planning. The keynote speaker, Mr. David Nutall, Asst. Superintendent, Billerica Public Schools, told the students about how they should use the information that they were receiving that day to make career choices in the future.

The students were then sent to their first lecture. At the end of the first half hour, each student filled out an evaluation form. They then moved on to the second lecture. The day terminated after the last lecture with the students going to class and the speakers coming to the Guidance Office for coffee and donuts.

Evaluation

The program ran very smoothly and everyone seemed to enjoy what was going on. One of the major reasons the program went so well was the scheduling that was done beforehand. Students knew exactly where they were to go and the program ran without any problem. One of the things I would do differently is to add more guest speakers.

Two of the speakers did not show up, but one of the parents who was contacted filled in very nicely. One suggestion that I would make would be to have backup speakers so that if someone didn't show up, their spot could be filled.

As I look back, I feel strongly that Career Days are worth the effort. They really help the students understand the world of work better.

SOURCE: Lynch, Maureen. Project OPTION. Billerica, Massachusetts: Shawsheen Valley Regional Vocational Technical High School, 1979.

COMMENTS ON CAREER NIGHT AT THE FRANCIS WYMAN MIDDLE SCHOOL

(Submitted by Michael R. Phelan, Project OPTION Staff Member and Math Teacher at the Frances Wyman Middle School)

The program ran on November 8, 1978 from 7:00 to 9:00 p.m. The response from students was excellent with more than 200 seventh and eighth graders signing up and 95 percent of them showing up that evening. Most students were accompanied by one or both parents.

The entire night ran very smoothly and all speakers and students had an excellent and informative time. The highlight of the evening was a 45 minute talk by WBZ sports announcer, Jimmy Myers who delighted all who listened.

A review of the evaluation forms showed that both parents and students were very impressed with the night's activities. Suggestions for contacting speakers, scheduling and evaluation are included here:

Contacting Speakers

The most time-consuming part of the project will be deciding on career areas and contacting qualified speakers. A man and woman should be solicited to speak together in every career area.

- Six months before: Research current labor statistics for job openingsand employment outlook in your local area and the country at large.
- Ten weeks in advance: Decide what fields would be of most interest to students at your school. Tie in with jobs in demand.
- Eight weeks in advance: Get commitments from qualified speakers (2) in each area.
- Four weeks in advance: Send speakers all necessary information (directions, time schedules, workshop outlines, room numbers, etc.)
- One week in advance: Reconfirm date wtih all speakers.
- Half-hour before activities begin: Have all speakers on location.
- The following day: Send thank-you letters to all speakers.

Topic Scheduling

Time spent in this area will have much to do with the success or failure of your career night or day. A general process is listed below:

- Ten weeks in advance: Choose date and time
- Four weeks in advance: Assign each speaker a location
- Four weeks in advance: Career choice list should be given to all students and collected within three days.
- Three weeks in advance: Schedule each speaker for half-hour time blocks.
- One week in advance: Each student should be given a copy of their schedule and a duplicate should be kept on file.
- Half-hour before activities start: All speakers should be checked in.
- Upon arrival: All students should be checked to make sure they have a copy of their schedule with them.

Guest Speaker

In order to raise the level of interest and attendance it may be beneficial to invite some type of guest speaker. Suggestions include:

- Someone who is a public figure and well-known, (T.V., Sports, Politics, etc.)
- Have guest speaker at the end of the program to encourage participants to stay.

Evaluation

A tool is needed to measure the success of the activity, therefore, some type of evaluation form should be given out to students and parents.

SOURCE: Lynch, Maureen. Project OPTION. Billerica, Massachusetts: Shawsheen Valley Regional Vocational Technical High School, 1979.

FORMAT FOR PHASE II OF THE RECRUITMENT PROCESS (SMALL GROUP DISCUSSIONS WITH SHAWSHEEN STUDENTS)

Shawsheen Counselor's Presentation:

1. Overview of the application process
2. Explanation of applicant form (use of transparencies on an overhead is helpful)
3. Describe each shop briefly
4. Dates of further admissions events
5. Explain small group format to follow

Divide 8th Graders into Small Groups with Shawsheen Students Leading Each Group:

1. General questions about Shawsheen, i.e. schedules, courses, activities, etc.
2. Specific information on shops
   --one Shawsheen student from each cluster will be present
   --Shawsheen students will rotate so that each group will hear about each cluster, i.e. eight (8) small groups
3. Stress that all shops are open to boys and girls

Wrap-Up--Additional Questions & Answers

Mention support group for those who wish to enter nontraditional shop areas.

GUIDELINES FOR SHAWSHEEN STUDENTS SERVING AS SMALL GROUP LEADERS DURING PHASE II OF RECRUITMENT PROCESS

Be prepared to answer the following questions and lead discussion on:

. General Information:

How is the school run, i.e. classes and shop, alternate weeks, no studies, length of school day, etc.
Can you pick your academic classes (electives)?
How do you get into certain shops?
Can you explain the exploratory process?
Do you have band, chorus, athletics, clubs, etc?
What kind of discipline is there?
What is the Phys. Ed. program like?
Do you have to take pool?
What is the school lunch like?
Can you go to college after Shawsheen?

. Cluster and Shop Information

Trying hard in exploratory is very important.
Describe a typical day in shop.
Describe sample projects you do.
Describe the cluster and each shop in it briefly.
Emphasize there is no such things as "boys" or "girls" shops.
What skills are necessary to do well in each shop?
Mention possible jobs in each area.
Tell them where they can get more information on this field.

SOURCE: Lynch, Maureen. Project OPTION. Billerica, Massachusetts: Shawsheen Valley Regional Vocational Technical High School, 1979.

ATTITUDES TOWARD NONTRADITIONAL CAREERS*

The Attitudes Toward Nontraditional Careers scale was developed for use with student learners. The items have been designed to explore attitudes regarding three areas--women and work; nontraditional careers for women; and nontraditional careers for men.

The scale can be used by facilitators in several ways. For those who would like to assess change in learner attitudes over time, the scale may be administered first as a pretest before the use of the materials, and then as a posttest after the materials have been experienced. Facilitators may also want to use the scale for comparisons between groups of learners. In addition, the facilitators may want to use the scale as a starting point for discussion.

SCORING

The scoring to be used with the scale is an averaging procedure. In order to establish a numerical base, each of the five rating positions (SA, A, N, D, SD) should be assigned a number starting at the left by assigning the number "1" to "Strongly Agree" and ending on the right by assigning the number "5" to "Strongly Disagree". The scores for each statement are then averaged. For example, if there are ten people participating, add the ten ratings for the first statement and then divide the total by ten. Continue this procedure for each statement. It is important to note that the numbers obtained as a result of the averaging process have no value, but only serve to identify a position on the scale.

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*Adapted from and reprinted with permission of Fredell Bergstrom PROJECT EVE, University of Houston, and Houston Community College, 1975.

SOURCE: The Whole Person Book: Towards Self Discovery and Life Options. (Lincoln, Nebraska: Nebraska Commission on the Status of Women), August, 1977.

ATTITUDES TOWARD NONTRADITIONAL CAREERS

Please answer the following questions based on your personal feelings about each of the ideas. There are no correct answers. Answer by circling the response which most closely represents your feelings using the following guide: SA = Strongly Agree; A = Agree; N = Neutral; D = Disagree; SD = Strongly Disagree

1. Full-time, outdoor jobs are unsuitable for females. SA A N D SD
2. Most women would marry a man even though he works as a secretary/clerk. SA A N D SD
3. Women who have paid jobs are unhappy. SA A N D SD
4. Truck driving is an appropriate career for females. SA A N D SD
5. Men are not patient enough to work with small children in nursery school. SA A N D SD
6. Boys interested in being a hair stylist are sissies. SA A N D SD
7. A woman can have a career while raising a family. SA A N D SD
8. Money is the only reason that adult women work outside the home. SA A N D SD
9. Physically, women are not capable of working as fire fighters. SA A N D SD
10. A woman can be a good mother while working full-time as a stockbroker. SA A N D SD
11. Women are becoming too independent today. SA A N D SD
12. Most boys do not have the finger coordination to be a typist. SA A N D SD
13. Generally, females perform best at jobs where they are working with people. SA A N D SD
14. High school girls should be encouraged to enroll in traditionally all-male vocational courses like air-conditioning repair. SA A N D SD
15. A man can be a good father while working full-time as a nurse. SA A N D SD
16. Boys should be encouraged to plan professional careers which require more than four years of college. SA A N D SD

17. Women would not be good as high school principals because they could not handle the boys. SA A N D SD

18. Ballet dancing is an appropriate career goal for boys. SA A N D SD

19. Most women who work in machine shops are unfeminine. SA A N D SD

20. Women should be encouraged to plan professional careers which require more than four years of college. SA A N D SD

21. Most men would marry a woman even though she works as a plumber. SA A N D SD

22. There is increased juvenile delinquency in families where the mother works. SA A N D SD

23. Most high school girls would laugh at a girl who enrolled in television repair. SA A N D SD

24. Vocational occupations are too dirty for women. SA A N D SD

25. Law is an appropriate career for women. SA A N D SD

26. Women who choose to join the labor force can also be competent mothers. SA A N D SD

27. A man is avoiding his responsibilities when he is at home full-time. SA A N D SD

28. When planning for a career a high school girl should consider technical and skilled jobs that have traditionally been for males only. SA A N D SD

29. Women can be effective business managers. SA A N D SD

30. Most girls are physically strong enough to be welders. SA A N D SD

31. All adult women should be prepared to support themselves financially. SA A N D SD

32. Girls should learn a job skill while in high school. SA A N D SD

33. Being a librarian is not a suitable career for men. SA A N D SD

34. Married women should only work when their income is necessary to support the family. SA A N D SD

35. Women are smart enough to become engineers. SA A N D SD

36. A woman can be a good mother while working full-time as a nurse. SA A N D SD

37. Women should be encouraged to work outside the home. SA A N D SD

38. Men are better bosses than women. SA A N D SD

39. Most women are not smart enough to be bankers. SA A N D SD

40. Teaching woodworking is a suitable career for women. SA A N D SD

TITLE IX/622 FRESHMAN ORIENTATION SCRIPT [redacted]

This script was designed and written by Beverly Lydiard, Title IX/622 Coordinator for Minuteman Tech in Lexington, Massachusetts, and based on a presentation developed by Karen Buckman and Catherine Ann Pfeiffer of the Women's Outreach Project at Linn Technical College in Linn, Missouri. The entire presentation takes 30 to 40 minutes and is designed to be used with a mixed group of students.

Overhead Slide:

SEX

Speaker: I'm sure you all know what "sex" means--whether a person is male or female. Now we're going to add a couple more words to it:

Overhead Slide:

STEREO

Speaker: Now, most of you think you know what this word means, but do any of you know what this word means in the original Greek--it's actually a Greek word--(some students may want to guess) it means "firm" or "solid"; it can also mean "three-dimensional," and that's the meaning that is used in stereophonic sound. Now we're going to add another word to this one:

Overhead Slide:

TYPES

Speaker: Of course you know what this word means--characteristics distinguishing the members of a class of groups--types of people, such as teenagers or senior citizens. When you put these two words together, you get another one:

Overhead Slide:

STEREOTYPES

Speaker: This means a firm or solid opinion about someone or something. Now, when you put all three words together, you get:

Overhead Slide:

SEX STEREOTYPES

Speaker: This is what we're going to talk about today, and it has to do with forming firm or solid opinions about what women and men should do for careers, how they should behave, what they can do and what they cannot do.

Now we're going to help you find out your opinions on matters about the sexes by playing a little game which will give you an opportunity to express these opinions in a quiet way. We know you all have opinions, and these opinions are your own, not somebody else's. The game we're going to play is called "Thumbs Up."

Thumbs Up Game Questions

Stereotypes:

- Boys are better leaders than girls.
- Girls are smarter than boys.
- Boys should be able to show their feelings.
- Women can think as logically as men.
- Boys are better athletes than girls.
- Truly feminine women let the man believe he is boss even when this is not true.
- Women should express their opinions honestly even if this is in disagreement with a man.
- Acting helpless makes a woman appear more feminine.
- Modern women are too competitive.
- It's more important for a girl to be beautiful than smart.
- Women really like being dependent on men.

Lifestyle:

- Women are better than men at taking care of children.
- It is all right for a boy to cry.
- The man should always support the family.
- Women can live a full and happy life without marrying.
- Boys should always protect girls from harm.
- Men should have more freedom to do such things as cook and care for children, if they want to.
- Women should be the "power behind the man" and not the one "out in front."
- Men should take the same amount of responsibility as women in caring for the home and children.
- Girls should be allowed as much freedom as boys in all respects of their lives.
- It is possible for women to combine home and career and do both successfully.

"Thumbs Up" (continued)

- A husband who is supporting the family has the right to make all of the important decisions.
- Men need liberation as much as women do.
- It is not possible to maintain a romantic relationship when a woman beats the man at his own game.

Career/Jobs

- Women should have equal job opportunities with men.
- It's more important for boys to find a job after leaving school than girls.
- Women should get equal pay with men for doing the same job.
- There are jobs that women should not do.
- There are jobs that men should not do.
- Women can work at any job without appearing masculine.
- There should be less pressure on men to center their whole lives around their work.
- Highly paid jobs should go to men with families to support.
- Men are willing to work for a woman as long as she is competent.
- A man's pride is badly injured if his wife makes more money than he does.
- Women should work at any job they want to, even if this violates tradition.

Speaker: Now that you've looked at yourselves and the way you feel about certain things, we're going to take a look at the world today and the way things are for men, women, families and work. We're going to do it by playing a game called--

Overhead Slide: ***FAMILY FEUD***

"Family Feud" (continued)

Speaker: First, we're going to divide you into two teams, one on this side of the aisle and one on the other side. (Do not divide the class by young men against young women.) Raise your hand if you think you have the answer to the question, and we'll let each side take turns with the questions.

(Have recorders write the numbers I through 10 on a chalkboard and fill in the various occupations for women and men beside the proper numbers as they are guessed. Also put the average hourly wage next to each occupation.)

Question: What do most women who work outside the home do for a living?

1. Secretaries (includes typists, file clerks, receptionists) $4.14/hr.
2. [illegible]od Service workers (cooks and waitresses) $2.52/hr.
[illegible] Teachers (includes counselors and librarians) $5.64/hr.
4. Sales Clerks $2.60/hr.
5. Bookkeepers (only 4% of certified public accountants are female) $4.09/hr.
6. Personal Service Workers (beauticians, bank tellers, telephone operators) $2.90/hr.
7. Private household workers (maids and babysitters) $1.31/hr.
8. Nurses (includes dieticians) $5.81/hr.
9. Cashiers $3.19/hr.
10. Light factory workers (includes people in garment and textile industries) $3.60/hr.

Speaker: These ten occupations employ 80% of all working women.

Question: Now let's see, what occupations employ the most men?

(As students answer, write the occupations next to the proper number, just opposite the women's occupation at that number.)

1. Craft workers (includes plumbers, electricians, auto mechanics, construction workers) $6.98/hr.
2. Operators (includes people who operate heavy machinery in factories) $5.95/hr.

These two occupations employ the majority of men, followed by two more:

3. Professional/technical (doctors, lawyers, engineers) $8.76
4. Managers $8.70.

Speaker: Now, do you notice anything about the hourly rates in the two columns of jobs?

(Students respond and this leads into a discussion about the fact that many women choose non-traditional jobs because the pay is better, etc.)

(Then the Family Feud game can continue covering the following questions:)

1. What percentage of the women right here in this room will work sometime in their lives--you women sitting right here? (90% or 9 out of 10 of you)
2. How many years will most of you women work during your lives? (25-31 years)
3. What percentage of you women sitting here in this room will have to work to support yourselves or your families? (65%)
4. Both husband and wife work in what percent of the nation's marriages? (47%)
5. The "average family" of a father who works and a mother who stays at home taking care of the two children now describes what percent of U.S. families? (7%)
6. For every dollar that a working man earns, how many cents does a working women earn? (59 ¢)

(Other questions and information can also be added.)

Speaker: (Speaker then goes into the wrap-up) Why are we doing this? To give all of you information we feel it is important for you to know as you being to think about choosing a career and as you start the freshman exploratory program to find out what it's like to do a lot of different things. We're also trying to encourage all of you to:

Overhead slide: GO INTO EVERY SHOP WITH AN OPEN MIND AND RESPECT OTHER PEOPLE'S RIGHT TO CHOOSE A CAREER THEY LIKE WIHOUT BEING HASSLED.

(Also mention support group for students in non-traditional shops and how to join.)

INVOLVING PARENTS

Parents play a crucial role in the career decisions made by their sons and daughters. It is important for schools to reach out and involve parents in career education activities. In addition, since attitudes toward roles appropriate for men and women are also strongly influenced by what young people see at home, parents should examine the model they themselves are presenting. Parents need to be sensitized to the negative consequences of narrow stereotyping. They need to be encouraged to help their sons and daughters consider all career options open to them. Young people need parental support in their vocational preparation particularly in nontraditional endeavors.

The decision to attend the regional vocational school, a private high school or the town comprehensive high school is often the subject of family discussion. The middle schools send communications home to inform parents of the different high school options available. Similarly, the Shawsheen Tech applications and shop choices are sent home for parental signature.

Project OPTION sought to involve parents in several ways, including:

OPTION Regional Collaborative

Parents were invited to serve on the regional collaborative in order to advise OPTION staff on the needs of parents and students. Several parents were quite active in the collaborative and volunteered many hours evaluating materials in the OPTION Resource Center.

Career Expos

Parents were contacted to volunteer as speakers for the career expos held at the pilot middle schools. They were also invited to attend the expo with their son or daughter. Burlington chose to hold their career expo at night so that parents would be able to attend. Over three hundred students and their parents did attend that career night.

Attitude Survey

Parents of eighth grade students in the middle schools were asked to fill out the Attitude Toward Sex Roles Survey. Letters from the principals were sent home explaining Project OPTION and the purpose of the survey. Responses were received from a total of 375 parents from the two pilot towns.

Open House at Shawsheen

Each year at Shawsheen Tech parents of eighth grade applicants are invited to a Parent's Night. The purpose of the evening is to give parents the opportunity to tour the school and talk to some of the instructors so they can better advise their youngsters on shop selection, etc.

In the spirit of compliance with Title IX and Chapter 622, the Guidance Department at Shawsheen has tried to approach parents regarding equal vocational opportunities for both girls and boys. Two years ago the Placement Counselor spoke to the parents about expanding opportunities in the labor force for women and minorities. Last year the Title IX Coordinator spoke to the parents about Title IX and Chapter 622 and equal vocational choices. She encouraged parents to help their sons and daughters see themselves as unique individuals capable of succeeding in many different careers. This year Project OPTION put on a special workshop for parents highlighting Shawsheen students who are in nontraditional shops.

The program was designed to give parents and students a chance to talk to Shawsheen students directly about their reasons for a nontraditional course of study. The agenda was as follows:

- Opening remarks--Welcome
- Panel discussion with Shawsheen students in nontraditional shops.
- Question and answer session.
- Tours of shops.

Students in the counseling support group helped plan the program. Volunteers were solicited for the panel discussions, and sample interview questions were discussed at group sessions and included:

- Why did you pick the shop you are in?
- How do the other students treat you?
- How do your parents feel about it?
- Do you like it? Why/why not?
- Do you think there is a future in it?
- How do your friends feel about it?
- How do your teachers feel about you being in their shops?
- Was there anybody who influenced you in your decision to pick that shop?
- Do you feel you are being treated equally?
- What are the advantages/disadvantages of being in that shop?
- Do you like the work involved?
- Do you feel as though you are a minority in your shop?
- Do you feel as though you are less of a boy/girl because you are in an all boys'/girls' shop?

The resulting videotape, Dare to be Different, is available for loan through the OPTION Resource Center at Shawsheen Tech.

Prior to the evening, middle school counselors were asked to send lists of applicants interested in nontraditional shops. Letters were sent home to parents inviting them to the workshop. Some middle schools sent the letter to all parents of Shawsheen applicants. In addition, a notice was put in local newspapers.

About 300 parents attended the general parents' night. Many stopped in on the workshop for a few minutes as they passed by the library. Some parents and students talked informally with Shawsheen students and together toured the shops. Those who came said they were glad to have a chance to talk to the students. It helped to ease the fears of an eighth grade girl interested in Plumbing and one in Small Engines. That was our plan.

If such an activity were to be put on at a future date, we would suggest:

- Send a letter home to all applicants and parents inviting them personally.
- Increase time for general discussion.
- Include parents of Shawsheen students in the panel.
- Involve shop teachers.
- Brainstorm with participants for future awareness activities, including working with ninth graders in shop exploratories.
- Ten-minute presentation on new career options in light of technological advancement.
- Slides showing students at work in nontraditional shops.
- Sex bias awareness workshop for parents.
- Posters showing students in nontraditional shops.
- Display of sex-fair teaching materials.
- Student guides from nontraditional shops to talk with parents informally as they tour the school.

Newspaper Announcements

All project OPTION activities were written up in local papers. Parents were encouraged to attend all activities.

SOURCE: Lynch, Maureen. Project OPTION. Billerica, Massachusetts: Shawsheen Valley Regional Vocational Technical High School, 1979.

NARRATIVE PRESENTATION

Many of today's young people may already have a good idea not only of what jobs are out there, but also about what the *best* jobs are. However, even knowing this, they still need to explore the possibilities as well as the different requirements of those jobs.

What parents need, then, are moments—the right moments—to talk to and *with* their teenage daughters and sons about what they might do in the working world.

You, as parents, might then need aid toward helping your daughter or son discover a work goal—a goal that they could reach by exploring vocational education areas.

There are some definite things you can do to help them make their decisions and their choices.

1. The two of you could make out a list of your teenager's abilities.
2. Make out another list, this time of your teenager's interests. This can include skills and hobbies.
3. Then make out still another list of all your teenager's ambitions, dreams, hopes, and fears.
4. Then, together, start to focus attention on jobs—any and all jobs that are close to home.

a. Try to get your teenagers to be interested in your place of work and your job. Once you have their interest, the next step is getting them to visit your work site.

b. Familiarize them with what you do. You could also familiarize them with your coworkers' responsibilities (your supervisor, secretary, helper, or assistant).

c. When the family takes a vacation, try to find out about the job responsibilities of the people you meet on the trip or those who are employed at your vacation site (travel agents, airline personnel, bus drivers, restaurant managers, waitresses/waiters, hotel clerks, bellhops, police officers, mechanics).

d. Watch the media—television, newspapers, magazines. Keep a sharp lookout for the men and women who strike you as being "nontraditionals" at their jobs, such as a female telephone line repairer, a male Avon representative, a female minister, a female plumber, or a male switchboard operator.

e. Single out friends and family who hold jobs that are not usually associated with their sex. For example, Cousin Rod is a nurse, Aunt Judy is an appliance repairer, and the family's close friend, Lisa, is a construction worker.

f. Emphasize constructive hobbies and leisure activities. Encourage independent model-building, an activity that would help them experience a sense of accomplishment.

g. At home, talk about the possibility of their taking vocational education courses. Try to get them interested enough to make an effort to find out what vocational education programs are offered at their school.

h. Broach the idea of their seeing the counselor at school and asking for more information regarding those programs.

i. Suggest that they talk with teachers of the programs in which they have the most interest.

j. Mention that the career resource center personnel and the librarians in school or the public library could show them materials about various occupations and careers.

k. If at all possible, visit the high school and talk to the school staff yourself—teachers, counselors, librarians—about the guidance that students such as your teenager can get from them regarding skills training courses and job requirements.

l. Be supportive of your teenager's school efforts. Stress the importance of good school work and the high marks that go with good work.

m. Urge your teenager to explore possibilities in the work world by offering to volunteer at some job or other that may be of interest to her or him.

SOURCE: National Center for Research in Vocational Education. Parent Awareness: Unlocking Nontraditional Careers - Sex Equity Training Package. Ohio State University: 1981.

WHAT DO YOU KNOW ABOUT WORK?

Directions: The following are either true or false statements about work, families, and sex stereotyping. Circle the T for each one you believe is true and F if you believe the statement is false.

T F 1. Women workers constitute about half of the labor force.

T F 2. Most women work for financial reasons.

T F 3. Women workers are concentrated in low-paying dead-end jobs.

T F 4. Women accounted for a greater part of the increase in the labor force than men in the past decade.

T F 5. The average woman worker is not as well educated as the average man worker.

T F 6. The more education a woman worker has, the more likely she is to join the labor force.

T F 7. Men and women working full time, year round earn about the same.

T F 8. Women high school graduates' earnings are comparable with men elementary school graduates' earnings.

T F 9. On the average, a working man and a working woman can expect to have about the same length of work life.

T F 10. The majority of work-age women are active participants in the labor force.

T F 11. There are about ten times as many more working mothers now as there were before World War II.

T F 12. About one out of seven families in the U.S. is maintained by a woman.

T F 13. Minority race (meaning all races other than white) workers earn wages and salaries comparable with those earned by white workers.

T F 14. About half of all black workers are women.

T F 15. White men workers have the best employment rate.

ANSWERS

What Do You Know About Work?

1. F Not quite half, but close. The latest figures indicate that some 43 million women were in the labor force in 1979. They made up around two-fifths of all workers.

2. T The majority of women have indeed been found to work because of economic need. Of the women in the work force in 1979, a good two-thirds were either single, widowed, divorced, or separated, or had husbands whose earnings for the previous year (1978) were under $10,000.

3. T Countless studies have indeed shown that women workers are concentrated in low-paying dead-end jobs.

4. T Nearly three-fifths of the increase in the civilian labor force this past decade was accounted for by women—about 13 million women, compared with around 9 million men.

5. F The latest data show that the average woman worker is just as well educated as the average man worker. They are both reported to have a median of 12.6 years of schooling completed.

6. T The more education a woman worker has, the greater the likelihood she will seek paid employment. Among women with 4 or more years of college, about 2 out of 3 were in the labor force in 1979.

7. F The average woman worker earns only about three-fifths of what a man does, even when both work full time, year round.

8. F Fully employed women high school graduates (with no college) had less income on the average than fully employed men who had not completed elementary school—$9,769 and $10,474, respectively, in 1978. Women with 4 years of college also had less income than men with only an 8th grade education—$12,347 and $12,965, respectively.

9. F In 1977, the average woman could expect to spend 27.6 years of her life in the work force, compared with 38.3 years for men.

10. T In fact, for 1979, a good 60 percent of all women 18 to 64 (the usual working ages) were reported as workers. Fifty-one percent of all women 16 years old and over were workers. Labor force participation was highest among women 20 to 24 years of age.

11. T The number of working mothers is reported to have increased more than tenfold since the period preceding World War II. The number of working women more than tripled. Some 55 percent of all mothers with children under 18 years (16.6 million) were in the labor force in 1979; 45 percent of mothers with preschool children were working.

12. T In 1979, among all families in the U.S., about 1 out of 7 was maintained by a woman. Ten years before that, it was 1 out of every 10 families. Among black families, 40 percent were maintained by women. Of all women workers, about 1 out of 6 maintained a family; about 1 out of 4 black women workers maintained a family.

Parents

13. F There are wide earnings gaps. The median wage or salary income of year-round full-time workers in 1978 was lowest for minority-race women: $8,996. For white women, it was $9,578; minority men, $12,885; and white men, $16,194.

14. T Nearly half of all black workers are women. The 5 million black women who were in the labor force in 1979 constituted about 53 percent of all black women.

15. T For 1979, adult white men (20 and over) were observed to have the lowest unemployment rate. Young black women (16 to 19) had the highest.

Source: 20 Facts on Women Workers. Washington, DC: U.S. Department of Labor, Women's Bureau, 1980.

DISCUSSION QUESTIONS
PARENT AND CHILD PERSPECTIVES

1. a. Do you think that there are certain things that only men should do and certain things that only women should do? Explain.

   b. To your knowledge, does your teenager think that there are certain things that only boys should do and certain things that only girls should do? Explain.

2. a. Do women have to work harder than men to succeed? Why or why not?

   b. Does your teenager think girls have to work harder than boys to succeed? Why or why not?

3. a. Do you feel pressured to conform to a masculine or feminine ideal? Explain.

   b. Does your teenager think that peers measure worth by success with the opposite sex? Explain.

4. a. Do you think that there are certain careers that must exclude women? Men? Explain.

   b. Does your teenager think that there are certain careers that must exclude females? Males? Explain.

5. a. Do you think that women have fewer career opportunities than men? Explain.

   b. Does your teenager think that girls have fewer opportunities to get started on careers than boys? Explain.

6. a. To your knowledge, has your teenager ever done something usually considered masculine (daughter) or feminine (son) and been ridiculed for it by acquaintances?

   b. How did you go about discussing the matter (that is, if you did discuss it)?

7. a. Do you think men and women could benefit from sex-fairness consciousness-raising sessions? Why or why not?

   b. Do you think your teenagers would believe they would benefit from such sessions? Why or why not?

8. a. Some people feel that they have been programmed by society. Do you? If you do, in what way(s)?

   b. Does your teenager feel programmed by society? If so, in what way(s)?

9. a. What is your definition of masculinity? Femininity?

   b. How do you think your teenager would define masculinity? Femininity?

Parents

10. a. What does being "liberated" mean to you? Do you think that being "liberated" is harder for a female or harder for a male?

    b. What do you think being "liberated" means to your teenager? Do you think she or he believes that becoming liberated is harder for a female or harder for a male?

11. a. What steps would you want to take to change the discrimination against women that still exists in society today?

    If you think males are in some ways discriminated against, what steps would you want to take to remedy this situation?

    b. What steps do you think your teenager would want to take to change the discrimination against males and females that they might perceive as still existing in society today?

12. a. Have you ever encountered discrimination personally? Explain.

    Have you ever been aware of discrimination against another woman? Man? Explain.

    b. To your knowledge, has your teenager ever encountered discrimination personally? Explain.

    To your knowledge, has your daughter/son ever been aware of discrimination against another girl or boy? Explain.

13. a. If your son married and had children while pursuing a career, do you think he would expect to share in caring for the home and children with his wife?

    b. If your daughter married, had children, and pursued a career, do you think she would expect her husband to share in caring for the home and the children?

SOURCE: NCRVE. Parent Awareness: Unlocking Nontraditional Careers - Sex Equity Training Package. 1981.

ATTITUDES TOWARD SEX ROLES

Directions: Listed below are 35 common ideas about women's roles in relationship to men. There are no right or wrong answers, only personal opinions. Respond to every item by putting a check mark in the appropriate space.

Very strongly agree	Strongly agree	Agree	Disagree	Strongly disagree	Very strongly disagree	
						1. Men and women should share the responsibilities and privileges of life equally.
						2. Women should be the "power behind the man" and not the one "out in front."
						3. Truly feminine women let the man believe he is boss even when this is not true.
						4. Women should express their opinions honestly, even if this is in disagreement with a man.
						5. It is appropriate to divide work into "man's work" and "woman's work."
						6. Men and women should be paid equal wages if they are doing the same work.
						7. Men should make the final decisions in financial matters and women should make the final decisions concerning the home.
						8. Women can think as logically as men.
						9. Acting helpless makes a woman appear more feminine.
						10. Women should act naive (for example, pretend not to understand) in order to make a man look more knowledgeable.
						11. The best way for a woman to get her way with a man is to use feminine "wiles" and tricks.
						12. In a business setting, the woman who acts seductively is not behaving appropriately.

Parents

Very strongly agree	Strongly agree	Agree	Disagree	Strongly disagree	Very strongly disagree	
						13. The best guarantee of a good marriage is for the wife to be submissive to her husband.
						14. The most important characteristic for a wife is physical attractiveness.
						15. A woman should work only if she can do so without interfering with her domestic duties.
						16. The best way for a woman to show her love for her family is to dedicate her time to being a housewife.
						17. It is possible for women to combine home and career and to do both successfully.
						18. Women demand equal advantages with men in the world of work, yet insist on special privileges at the same time.
						19. Women who work outside the home tend to be more interesting people than those who do not.
						20. It is only natural for women to be interested in people and for men to be interested in ideas.
						21. A woman's place is primarily in the home.
						22. Modern women are too competitive.
						23. Women should follow any vocation they wish, even if this violates tradition.
						24. Highly paid jobs should go to men with families to support.
						25. A wife should not compete with a husband in his own areas of endeavor.
						26. Women can work in any vocation without appearing masculine.
						27. Men are willing to work for women as long as they are competent.
						28. It is not possible to maintain a romantic relationship when a woman "beats the man at his own game."
						29. There is no genetic difference between the sexes in intellectual ability.

Parents

Very strongly agree	Strongly agree	Agree	Disagree	Strongly disagree	Very strongly disagree	
						30. Beauty is more important to femininity than intelligence.
						31. Married women should be able to have both male and female friends.
						32. A college education is equally important for males and females.
						33. It is just as important for women to be intellectually capable as it is for men.
						34. Males are inherently capable in some areas and women in others.
						35. It would be appropriate for a woman to be president of the United States if she were qualified.

Source: Shawsheen Valley Regional Vocational-Technical High School. *Project OPTION: summary of results and handbook of ideas to reduce sex stereotyping in vocational education and students' career choices.* Billerica, MA: The Division of Occupational Education, Massachusetts Department of Education, 1979, pp. A4-A6.

Reprinted from VocEd,
September 1980

The Intrinsic Benefits

Non-Economic Returns of Vocational Education

by Harry F. Silberman

To be effective, teachers must believe that students benefit from their teaching, and in their daily interactions with students they must find evidence to confirm these beliefs.

Such evidence is both a reward and an incentive to further effort, and those who have reasonable expectations about their influence on students are more likely to feel successful. Consequently, it is better for teachers to focus on attainable goals that are intrinsic to the education process itself than on extrinsic goals such as employment and earnings over which they have little or no control.

In this viewpoint the primary purpose of vocational education is to promote full human development through exposure of the learner to activities that are intrinsically meaningful and absorbing. These activities may utilize various forms of exploratory work experience as part of the educational process, but the purpose of the work is to further the education of the student; the work is subordinate to the educational process. This is work for education.

In the intrinsic perspective, vocational education activities are designed to enhance the quality of present experience, to engage learners in productive and creative ways that enrich the spirit. The emphasis is on the playful aspects of work. The criterion of success of the program is the personal growth of learners as revealed by their dedication to the tasks and by their level of voluntary participation in constructive activities.

Concentration, precision, dexterity and control. How can we measure the personal growth and satisfaction gained through mastery of a vocational skill?
Photo courtesy of National Urban Coalition

To evaluate vocational education from an intrinsic perspective, one must ask what immediate benefits are obtained by students in such programs compared with students in purely academic programs. In the intrinsic perspective, income and future placement are secondary concerns; human development and personal satisfaction with the experiences provided in the program are primary. Although extrinsic concerns with economic progress are important, there is little that can be done by the vocational educator to alter the social class and general occupational status of students. The important objective within the control of the vocational educator is to improve the quality of the learning environment for students in the program.

Casual observation of vocational students at work on school and community projects generally reveals that these are popular activities. Students seem to enjoy their individual and collective efforts because they result in a tangible product or accomplishment. The behavior of these students appears to be intrinsically motivated. Whether they are building a house, a dune buggy or whatever, the activity itself is totally absorbing. They may never choose construction as an occupation and never live in the house they are building, but its existence is their own creation. The process itself is sufficient to sustain the activity. In most vocational activities, as with sports, music and the arts, students seem to participate more for the intrinsic properties; they are forms of play.

Promoting Human Development

But beyond making students happy, emphasizing the intrinsic qualities of vocational education can lead to a well-designed vocational program that promotes human development along at least five dimensions. First, vocational projects provide an arena in which we can provide students with a sense of personal competence. Students become aware of how things work, whether it be how one's television or automobile works, how a business operates, or how newspapers are published. There is a natural opportunity within vocational education for the demystification of modern technology.

One may also acquire a sense of control over one's physical and social environment by participating in a wide variety of community projects and work experiences at off-campus field sites where clear-cut role models can be observed, where one may test oneself and discover one's areas of competence.

A second dimension for personal growth is aesthetic expression. Most people take pleasure in doing a job well. The satisfaction and fulfillment of creative expression is not limited to the traditional arts. One may also feel creative when repairing a broken appliance, designing a piece of furniture, installing a garage door opener, raising a prize-winning animal, typing at high speed or cooking a gourmet meal.

A third dimension for personal growth is integrity. Implicit in craftsmanship is a way of life that may be modeled for the student. If you cut corners and fail to do the job right, it doesn't work, it doesn't look right and one generally has to start over again. A poorly programmed computer is unforgiving. After tearing apart a project several times and wasting one's earlier careless effort, one begins to learn to keep the effort honest from the outset, especially with the benefit of role models who exemplify such discipline and integrity.

A fourth dimension for personal growth is cooperativeness. Most vocational activities are communal enterprises where one is dependent on others working on the same project. There is intrinsic pleasure to be derived in teamwork and collaboration. Such projects are a healthy antidote to the excessively individualized and competitive nature of many academic classes which tend to erode the sense of community in a school. One can acquire improved interpersonal skills in communicating and negotiating with others in cooperative vocational projects, especially in age-integrated field settings.

A fifth dimension of personal growth is a heightened sense of altruism. Vocational projects offer an exceptional opportunity to provide real service to the community and to obtain visible evidence of one's accomplishment in the form of improved facilities, satisfied customers, and of respect and appreciation from the recipients of the services.

In short, the intrinsic benefits of vocational education may contribute to the growth of students' personal qualities along many dimensions. Such growth is sought in the immediate process of project participation and is not deferred to an unpredictable future. In the long run, such personal qualities may be as vital to the attainment of extrinsic economic benefits as the acquisition of technical skills. More often than not people fail to be admitted into the primary labor market, are fired or fail to be promoted on their jobs because they lack those personal qualities rather than technical deficiencies.

> "Vocational projects offer an exceptional opportunity to provide real service to the community and to obtain visible evidence of one's accomplishment. . ."

Emphasis on the intrinsic benefits of vocational education does not require the student to sacrifice economic gains for self fulfillment. It is simply a more indirect way of getting there. The focus is on improving the growth-enhancing quality of existing vocational programs over which educators have authority and control rather than emphasizing future job placements over which they exercise little control.

Make It Interesting

To achieve such intrinsic results vocational education must make its activities interesting for students. The curriculum should comprise a sequence of challenging community-based experiences. Social action programs and school and community service projects should be designed or selected for their accessibility to exemplary role models. They should involve constructive participation in enjoyable team projects which have tangible and visible consequences for which students may feel pride. They should offer a considerable degree of self-management for student participants.

Increasingly, vocational services should move off-campus for a variety of reasons. Rapid obsolescence of equipment and limited funds offer certain cost advantages to using the facilities of existing organizations in the community; the community offers a greater variety of adult role models, provides greater age heterogeneity and a more communal learning environment; and realistic work settings can offer students opportunities for authentic responsibility with which to test themselves.

This is educational work experience, not to be confused with part-time jobs that students use to earn spending money. Too often such jobs offer little or no intellectual challenge and hardly any interaction with mature adults. In many cases youth employment may be worse than high school.

Educational work experience is also different from on-the-job training designed to prepare someone for a specific job. With educational work, teachers are involved in designing a sequence of work experiences intentionally arranged to enhance the intellectual and personal development of the student, and they must monitor the quality of the work to ensure that the educational needs of the student are satisfied. Such a task is not easy, as AVA Executive Director Gene Bottoms pointed out in the January 1980 issue of Voc Ed: "Hard work is required to make such work experiences truly a learning venture."

Such vocational education experience should be provided for *all* learners and should not be stigmatized as the exclusive preserve of special groups. The prospective engineer as well as the technician, the future surgeon as well as the orderly, should be involved in vocational education. Allocating sufficient resources for groups with special needs should be possible without compartmentalizing vocational education.

To evaluate intrinsic results one must use measures of personal growth rather than employment statistics or salary records. The types of questions to be answered from an intrinsic perspective include some of the following: Are students acquiring technical skills? Are they enjoying themselves? Do they learn to talk easily with adults? Do they learn to speak out on their own behalf? Do they learn to ask for help when it is needed? Do they appreciate the beauty of their products? Are they more willing to risk making a mistake? Do they learn to help each other? Do they learn to accept responsibility and regulate their own actions?

No Answers

Unfortunately research has not answered such questions. It hasn't provided much information on the intrinsic effects of vocational education. The comparisons of vocational, general, and academic students in the major longitudinal surveys describe differences among these groups but do not explain them. Students are self-selected or assigned to curricular track by ability, motivation or other non-random procedures.

These studies do not tell us which of a variety of alternative explanations correctly account for observed differences. For example, are differences in human development caused by particular programs? Are they the result of self-selection or assignment bias? Are they due to credentialing effects? Are they attributable to the nature of the labor markets entered by the graduates of the different programs? The important questions for the vocational educator can only be answered by empirical comparisons of well defined and faithfully implemented experimental alternatives that probe the reasons for obtained differences.

What the longitudinal studies *do* show, is that we have a tracking system. The vocational education students are different from those in general or academic programs. They come from lower socioeconomic families, have less academic ability and lower school performance. They value occupational security and desire more practical vocational courses, have more faith in the school's ability to help them prepare for a job, and on leaving high school are more likely to work full-time than general and academic students who are more likely to have part-time, temporary jobs while they attend college.

> "In most vocational activities, as with sports, music and the arts, students seem to participate more for the intrinsic properties."

Sue Berryman at the RAND Corporation has drawn an interesting conclusion from the longitudinal studies. She interprets the lack of negative attitudes by vocational students as the result of their program providing them with a niche in the high school and a future direction with which they can identify. That such findings may simply reflect initial differences in expectations of students in the three curricula needs to be tested.

In general, the longitudinal studies say more about tracking, inequlity, and social stratification than about particular program effectiveness. We need true experiments of alternative instructional strategies using both intrinsic and extrinsic measures of effects. We also need more naturalistic ethnographic studies which allow us to observe more closely the full variation among vocational programs and to learn how they are perceived by the students.

About the author

Harry Silberman is a professor in the Graduate School of Education, University of California, Los Angeles. He wishes to express his indebtedness to Sue Berryman of the RAND Corporation and to the members of the Vocational Education Leadership Development Program at UCLA for reviewing the research literature on secondary vocational education.

Portions of this article are abstracted from a previous article by the author in the Education and Work issue of the UCLA *Educator*, Volume 21, No. 1, Fall 1979.

PROJECT OPTION

INVOLVING EMPLOYERS AND COMMUNITY GROUPS

Every effort should be made to involve business, labor, and community groups in any project relating to sex bias and career awareness. Project OPTION used three strategies for this purpose:

. The Regional Collaborative
. Speakers for Career Day/Night
. Placements for the Career-for-a-Day Program

In soliciting people for the Regional Collaborative we found that more educators than industry representatives were volunteering. The breakdown was as follows: Educators (25), Students (9), Parents (4), Business and Industry (5), for a total of 43 members. In contacting businesses and industries in the area, we found that they were interested in assisting us in more specific ways. We, therefore, approached them for speakers for the Career Expos and for placement sites for students in the Career-for-a-Day Program.

An excellent example of how community resources can be made available to schools is the New Horizons project directed by Richard Breen, one of the OPTION Regional Collaborative members. Operating out of the Northern Middlesex Chamber of Commerce* under a grant from the State Employment and Training Council of the Department of Manpower Development, the New Horizons staff took a survey of the businesses in the greater Lowell area asking them what kind of resources they could make available to schools that would enhance students' career awareness and experiences. The result is a complete handbook listing these industry resources, including work-study placements, tours, films, internships, on-the-job training, etc. Teacher training workshops designed to help schools utilize such resources will be conducted during the coming school year (1979-80).

SOURCE: Lynch, Maureen. Project OPTION. Billerica, Massachusetts: Shawsheen Valley Regional Vocational Technical High School, 1979.

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*(144 Merrimack Street, Suite 301, Lowell, MA 01852)

Reprinted from VocEd, October 1980

A U.S. Chamber of Commerce View

Employers Expect the Best

by James Campbell

Business expects of vocational education what it expects of all education—quality.

The demographics clearly show that by 1990 youth will be in high demand by private employers, government agencies and educational institutions. By 1994 the United States will have 25 percent fewer 16- to 21-year-olds than it has today, greatly diminishing the ability to select from among young people for entry-level jobs. Many employers will be forced to hire those available, qualified or not.

Employers are thus very concerned about education and vocational training.

The July 22, 1980, edition of *Education and Work* carries the report of a study made by the Administrative Management Society (AMS) of Willow Grove, Pa. AMS surveyed 287 American and Canadian firms. Seventy percent of them say that new graduates of high school business programs have trouble with grammar, spelling and writing business letters. Sixty percent of the companies say the graduates lack an understanding of basic business and management concepts. But 92 percent of the firms hire these graduates for full-time jobs, mostly at the bottom of the career ladder.

This perception of a problem with basic skills is supported by repeated testimony before the Vice President's Task Force on Youth. Employers told the task force that they sought high school graduates who could read, write, compute and communicate. Students who lack such basic skills will not benefit from occupational training in the long run, for they are not able to function in today's complex and rapidly evolving organizations, large or small.

Employers hire from all segments of the educational system, and vocational education is education before it is vocational. They have indicated over and over again that occupational skills must be combined with basic skills and with what have come to be called employability skills. A first-class mechanic who does not come to work regularly is a very expensive problem to the employer. Most employers would rather personally train an interested, less-qualified mechanic than put up with a better mechanic they cannot count on.

Quality is the issue. All employers—large and small, private and public—require that more students be potentially productive employees.

The genius of Americans has always been in productivity built upon a commitment to find a better way to work. The United States no longer controls advanced technology. We have entered an era in which we must compete much more aggressively in the world marketplace. If foreign manufacturers can combine human and other capital in more productive ways than the United States can, they will be able to sell at a lower price. American business and American employees will lose work, paychecks and profits. Only increased productivity can maintain our ability to compete.

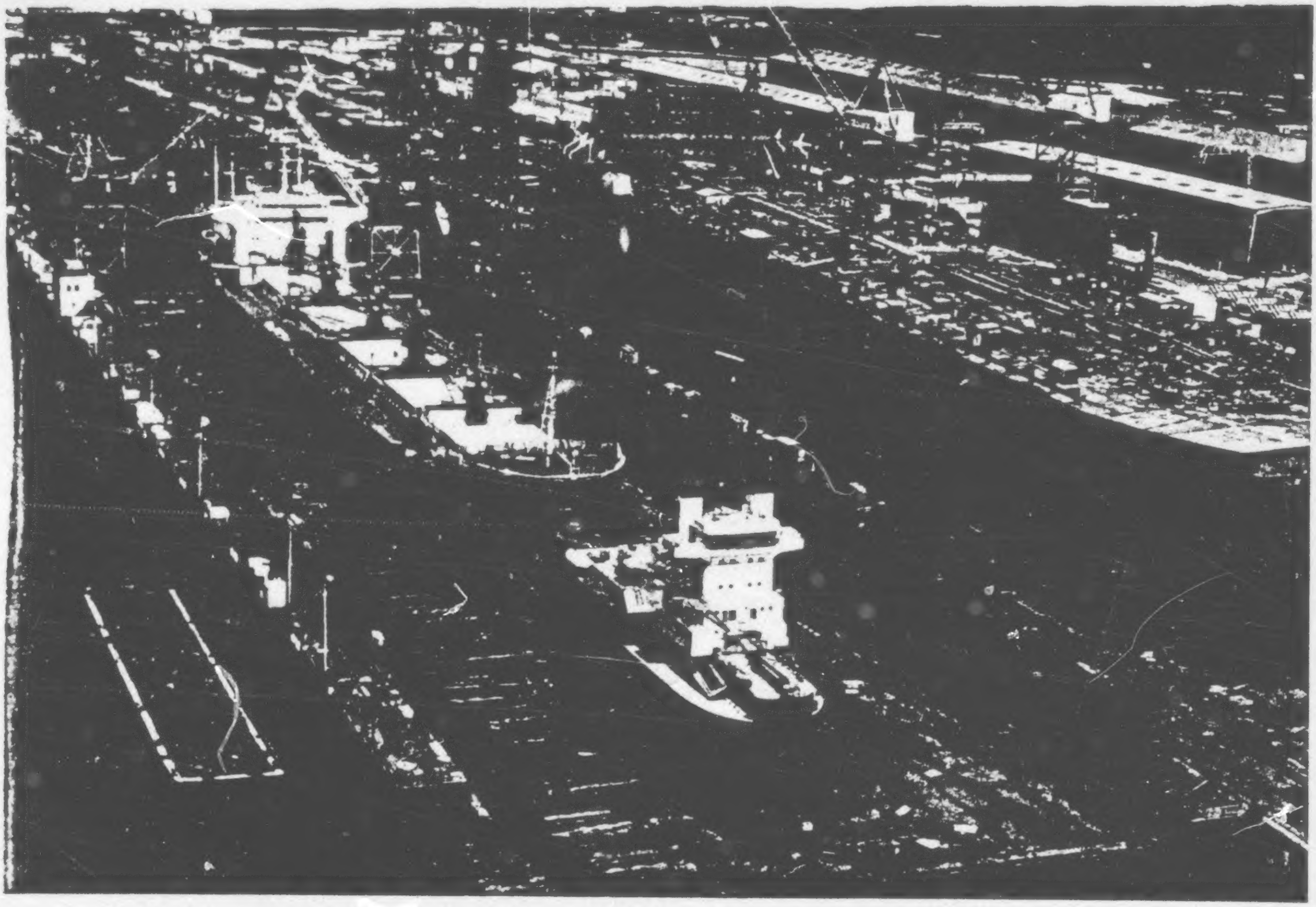
No one can place all the blame on the schools for the drop in American productivity. But if our standard of living is to survive, productivity must become an American value again and the educational system must do its part to instill an understanding of and a commitment to productivity in our young people.

Students learning shipfitting at Sullivan Vo-Tech Institute expect to find jobs waiting when they graduate.

Responsible Employees

Employers want employees who are competent to face life's ups and downs with courage; committed to doing a good job at whatever they plan to do with their lives; able to recognize that every project has a beginning, a middle and an end; and able to decide how to begin an assignment and take each step to carry the project to a conclusion of which the employee can be proud. Employers believe schools should teach all students to work to such standards. This is a belief they share with most educators.

Many employers criticize the schools for tracking the least bright students into vocational education. Employers cannot turn over complex, expensive equipment to people who are not quick-witted and able. There is already a serious and growing shortage of skilled workers to take on very responsible jobs in industry. Revere Copper and Brass, for instance, reports needing five intelligent, alert people with a good



Avondale Shipyards, Inc., one of the largest employers in Louisiana, is one of the companies which expect to hire workers trained under Project Sigma in New Orleans.

understanding of mechanics to run their $2.5 million automated copper pipe rolling mill. Revere has a number of these mills in several plants. The company is prepared to take bright voc-ed graduates with a strong grounding in basic mechanics, provide them with the equivalent of two years of college training on the job and give them responsible, rewarding jobs at high pay.

Open-Ended Education

Today 80 percent of the jobs in business do not absolutely require a college degree, but 37 percent of our students go to college. We need to loosen the boundaries between college preparation and vocational education within the schools—no matter how painful the change.

College-bound students need to have the experience of working with their heads and their hands at the same time. Many would find in such training a very satisfying experience which could eventually become a well-paid career. Others would learn to respect the hands-on skilled worker. All would learn some valuable life skills.

On the other hand, the 14-year-old who decides to enter a voc-ed program should not be cut off for life from further education. At age 15 or 16, a young person should still be able to take history, art, economics or other courses. Some of the most able students will be reluctant to consider entering vocational education programs if it means rejecting the possibility of other careers or higher education later on.

While educators will have to decide how much theory is appropriate at each age, occupational training should have a firm theoretical base. Science, technology, production and business methodology are evolving rapidly. Students who understand underlying principles will be able to adjust to new technologies, particularly if they have been taught adjustment skills throughout their school experience.

> "We need to loosen the boundaries between college preparation and vocational education within the schools—no matter how painful the change."

The business community recognizes its responsibility to work with vocational education on matters of mutual interest. Of the many interesting cooperative efforts under way in the United States, those in Dallas and New Orleans illustrate how much can be accomplished.

The Adopt-a-School Program, which is flourishing across the country, pairs schools with local companies which then work with teachers and administrators to help the school. With the encouragement of the Dallas Chamber of Commerce, 170 businesses adopted Dallas public schools in 1979.

Rockwell International, for instance, provides resource people to tutor for the math and electronics departments, and supplies its partner school with scrap wood and electronic components and assemblies. The company also funded two scholarships for the disadvantaged and conducted a management study of the bookstore.

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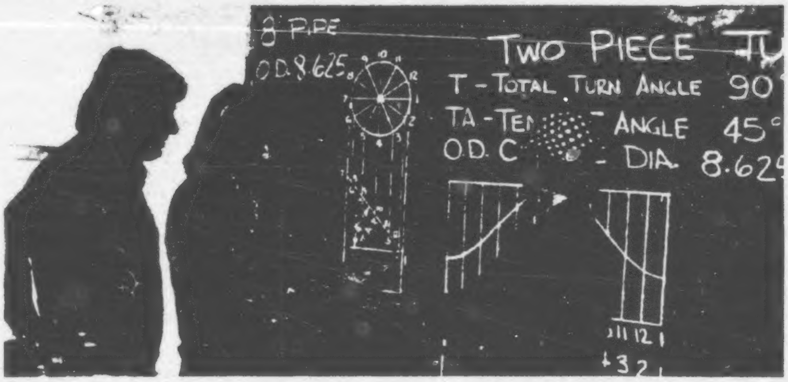


Theory and practice come together in this vocational education class at Sullivan Vo-Tech Institute.

Fox and Jacobs of Dallas adopted the Clinton P. Russell High School. Employees tutored students in math so successfully that the school, which usually placed last in district-wide math competitions, was first runner-up in 1977.

Business can be helpful in many ways. In 1965, the Dallas Chamber of Commerce approached the school system with proposals to improve vocational education. The Chamber helped win passage of a 1967 school bond issue for a science/technical center which in 1970 became the Dallas Skyline Career Development Center. This school focuses on increasing career options for young people, rather than training for specific entry level jobs. The Dallas Chamber of Commerce helped organize 39 advisory committees with representatives from all levels of local business and industry to monitor programs and provide regular feedback about business trends and requirements in the local and regional job market to the 175-member Career Advisory Board.

An example of extraordinary cooperation between a Chamber of Commerce and the vocational education community is taking place in the city of New Orleans, where the Chamber has established a strong and active Vo-Tech Committee. The committee's mission is to plan, implement and conduct advisory and legislative programs which support the goals of vocational education institutions and at the same time enhance economic development in the region. To this end, the committee lobbied successfully to bring in more than $3.8 million in additional funding to help the institutions meet manpower and training requirements of business and industry.

Paul Flower, chairman of the Vo-Tech Committee, says the business and the black communities worked together to get a law passed in 1973 to authorize $100 million to modernize and expand the vocational education system in the state. The annual expenditure on voc ed has been raised from $35 million to $45 million. They were able to do this because political, business and community leaders became convinced that the availability of a trained labor pool was essential to attracting new businesses to the area and providing good job opportunities.

The New Orleans Chamber has supported the development of Project Sigma, a combined business, labor and education effort to expand the operating and capital budgets for the state vo-tech schools in the region by $617,000. The additional funds are being used to alleviate critical manpower shortages in shipbuilding and related industries by training 3000 welders, shiplifters and people with other needed skills. There is a waiting list of nearly 3000 people seeking admission to the programs. At least as many jobs are available. The Avondale Shipyards, Inc., alone has an immediate need for 1,000 welders.

> "On the other hand, the 14-year-old who decides to enter a voc-ed program should not be cut off for life from further education."

To sell Project Sigma to the State Board of Elementary and Secondary Education, the Chamber of Commerce joined with the Business Task Force on Education and the Louisiana Shipbuilding and Repair Association. In a special presentation, they showed that well-trained and qualified personnel were essential not only to the shipbuilding industry, but to the health of New Orleans and the River Region.

Chamber support for vocational education in New Orleans has many forms. The chamber has, for instance, endorsed and encouraged a first-of-its-kind training program for inmates of the State Work Training Facility in Jackson Barracks. For the past four months, prison inmates have been enthusiastically learning to use basic kitchen tools, safety, nutrition and ingredients. They have progressed in preparation skills to frying, broiling, sauce-making and garnishing. Recently they began cake baking and decorating.

Warden C. Joseph Putnam says, "Without doubt, the culinary arts class is the best thing that ever happened to the institution." The program is designed to teach inmates a skill that will enable them to find jobs and establish careers upon their release. They are learning to express themselves, to help one another, and to be optimistic about the future. The institution and the business community are now working to find jobs for these newly trained people, first on work release, then permanently.

Programs like these show the potential of interaction between schools and employers. Business needs vocational education graduates with a strong business education and with occupational skill training based on clear theoretical understandings. For this to be possible, local business needs a close working relationship with the local vocational education community. If that is nurtured, business will become the most important ally and supporter of the schools.

Organizations like the American Vocational Association and the U.S. Chamber can foster productive relationships between business people and vocational educators. This we will do. But the achievements which will benefit our society and improve our way of life can only be accomplished in the local community by students, parents, educators, government and employers all working together.

About the author

James Campbell is president of the Mississippi School Supply Co. and chairman of the Education, Employment and Training Committee of the Chamber of Commerce of the United States.

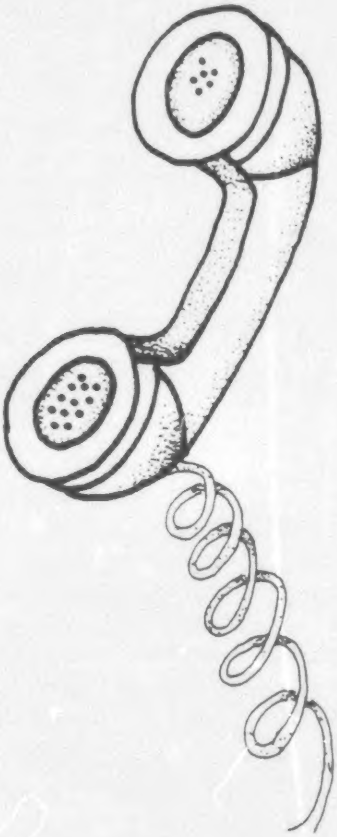
A Telephone Message from Co-op Employers

Reprinted from VocEd, October, 1980

"Everyone Here Is Trying to Help"

What do cooperative education employers really think about vocational education? Is it good for business to have high school students working alongside full-time employees? What kind of jobs are co-op students hired to do? How many co-op students are hired on after graduation? Do co-op employers prefer them to other high school graduates? Do co-op students have any specific qualities that other young people do not have?

VOCED took to the telephone to sample the opinions of a number of co-op employers. Here's what they had to say.



Mike Vater

Co-Owner
Vater Farm Implements
Enid, Okla.

Enid is a town of 60,000, the ag center for northern Oklahoma and the southern edge of Kansas. We've got a farm machinery sales and service company with 10 employees.

How did I get into the program? I guess I was approached by a couple of instructors. At first I kind of put them off. I'm the kind of a person—real conservative—if I haven't tried something before I tend not to try it now. But they didn't give up. They came around the next year and I tried it. My first experience was pretty good and interesting, and then I really got involved with it.

We've been in the co-op program for five or six years now, taking from one to three students a year. Most generally they're put on as mechanics trainees, although once in a while a particular individual will show an interest in working in the parts department, so we put him on there. The supervisors are pretty well geared towards youngsters, particularly if they show some initiative.

I'm sold on the program. We oftentimes hire our students after graduation. Maybe half will work for a short time, but a third will stay on for a good length of time. There's been a direct benefit to the business over the long term because I've wound up with some super employees who have been with me for a long while

Personally, I think vocational education is probably the best-spent tax money that we have in the whole area, and I mean from the federal government on down. The vo-tech school is one of the most amazing things I've seen. They've done a fantastic job giving the youngsters what they need in an increasingly technical society.

Claire Hodgkin

Personnel Manager
JC Penney Co.
Springfield, Va.

We think that hiring vocational education students helps our business. Student employees are usually more productive, enthusiastic, and motivated to perform.

Selling looks easy, but when a new employee goes onto the selling floor for the first time, he finds that selling and cashiering are complicated. Most of the co-op students have a realistic idea of the requirements for selling and they are easier to train because they have been schooled in many areas of our business before they apply for the job. This makes a vocational student more confident and enthusiastic than a non-vocational applicant.

In our large stores, we take students in the auto center, restaurant and beauty salon as well as on the selling floor. But of course, most of the students we hire go into sales. We try to put them on our "flying squad" so they get experience in many different areas. Vocational students usually make good "flyers" because they want the different experiences. They also work in non-sell areas, such as catalog, check authorization, credit and gift wrap. Exposure to this variety of work assignments helps a student more clearly define his career goals. We gain dividends from our training investment if the student decides to stay with us after he graduates.

One advantage of hiring a vocational student is that we share with his teacher a common interest in his progress. When a student has a problem adjusting to a work situation, a teacher usually has more insight than an employer and will take the time to help solve the problem. Unfortunately, in the harried world of business we don't have the time to build the type of relationship with our employees that teachers have with their students.

Tom Breslin

Head, Accounting Dept.
Gulf and Western
Natural Resources Group
Chemical Division (Titanium)
Gloucester City, N.J.

The program has been of mutual benefit for a long time. Our company was one of the founders of the co-op program back in the late 1940s when the high school opened. We've been participating ever since, except for a few years when business conditions didn't allow us to put somebody on.

The norm is for us to have one student a year who does primarily typing and general office work. But she also learns to use the PBX switchboard and takes over when the regular operator has to leave her post. The students come in September of their senior year and work every day from 12:30 to 4:30.

We often keep the girls on when they graduate. I'd say that we offer full-time employment to 70-80 percent of our co-op students and about 90 percent of those stay on. This helps us to replace the people who leave each year because of normal turnover.

The people sent to us are gregarious and above-average students. Most of the other employees like the students and get along well with them. The girls bring a fresh breath of life to the office. They're full of exuberance and interest. They tell us about their lives and it really lightens the day.

Occasionally we have hired older girls, 20- or 21-years-old, who have not had vocational training. We find that the co-op students are better trained and have better work habits. They don't have to unlearn bad habits. Their teacher prepares them very well for office life and we feel more confident [illegible]ting her make the selection for us, since she knows the reliability and stability of the students she sends us.

Co-op education is really a plus for us. It gives the employer a chance to look over potential employees before making a commitment. And the young people benefit in the same way. They have the chance to find out if they would like to work for us. Neither the employer nor the student is locked in. And we are very pleased with the caliber of the young people.

Henry Hailstock

Asst. Employment Manager
Giant Food, Inc.
Washington, D.C.

We have more than 40 high school co-op students among 12,000 employees in Baltimore, Montgomery County (Maryland) and Washington, D.C. They work at three entry level [illegible]—food store utility clerk, [illegible] and clothing store [illegible]

The co-op students are definitely different from other employees of that age. They have better attitudes. They're more enthusiastic and more aware of the customer and relationships in the retail industry. In fact, they seem to look for the kind of experience where they can be helpful to the customer.

Teachers come out to the store regularly to see how the students are getting along, and that follow-up is what we like. If there are any problems we can get them corrected before anything serious happens.

Other employees are receptive to the students. Everyone here is trying to help.

Dave Goebel

Shop Supervisor
Kibble Equipment
Montevideo, Minn.

We're out here in a mostly agricultural community of 7,000 people who farm wheat, corn, soybeans, sunflower seeds and dairy. The voc-ed programs are designed right into the community.

The business is a farm equipment dealer employing 31 people. At present, there are two students from the general high school and two from the vo-tech school. They work 20-22 hours a week at the service end of the diesel shop, doing odd jobs and helping to set up machinery.

What we're looking for is to start a fellow young and train him our way. We're looking for a future employee who can fit right in without too much more training. The school covers the essential stuff. We help them out when we can. We supply new machines to the school for a day, or they take a field trip to the shop to look over the combines.

The biggest difference you see between the general students and the voc-ed students is in their background. It makes a considerable difference if a person has a farming background. Then he has a better knowledge of what goes into agricultural work.

The school supervisor comes once a month to talk over the programs of each individual so we can figure out how to help him better himself at work and at school. Then we talk it over with the student.

This is a young business with all young employees. There's no problem with the students and other employees—the students are more or less accepted like everyone else.

Wanda Albright

Administrator
Saul, Ewing, Remick and Saul
Philadelphia, Pa.

Our firm employs 65 attorneys and 110 non-legal staff. We take two or three co-op students a year to work as word processors, floaters (in the secretarial pool), in the file room or in the duplicating room. They work 20 hours a week from October to June of their senior year. We usually hire them when they graduate.

Office procedures are the hardest thing to grasp. Six-to-eight months in our office is worth an awful lot, as much as a year of post secondary business school. The training is so personalized that it becomes "our student" and "our way of doing things."

The co-op program gives us an opportunity to train someone who's still flexible. I don't look at the school as an employment agency, but when we're ready to hire the students, they're trained in our ways. You can't go out and buy that on the open market. We feel that we always get the best students—the school knows what we're looking for.

Clients don't know the difference between our co-op students and our regular employees. Our workers look back on their own situation when they were just starting work and they understand what it's like for the students. We have different standards for co-op students and other employees, because the students are still learning. We give them a second chance.

We rarely hire anybody at entry level who has not come through a co-op program because the co-op students are far-and-away better than other people just out of high school who haven't had the training. We stick to our co-op students.

Joseph Green

Managing Director
Lord and Taylor
Falls Church, Va.

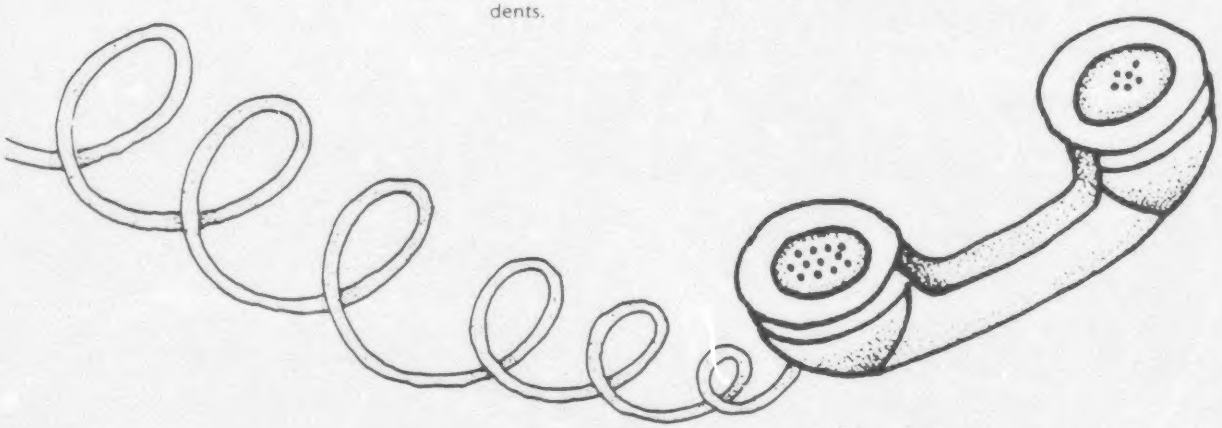
We can't say enough nice things about them. The co-op students are really superior youngsters, very conscientious, loyal and enthusiastic—a very sincere group of young people.

Many times they enter the program feeling that they're not qualified for school work, that this allows them to leave school after only half a day. But they find out here that they can be very good at something.

Their attitude ties in with their progress at school, since the rating by their line supervisors goes to the guidance counselor at school. So they are motivated to do well here. And, of course, they are on our payroll and paid the same rate as others, which matters to them and to us.

We are very sensitive to the fact that this is a school program and they are here to learn. The number of students and type of jobs vary from year to year, but at present we have six distributive education students. We take them on in their sophomore or junior year and they learn about the movement of merchandise from the store to the customer, working at receiving, preparation of stock, scheduling, sales training and then sales on the floor. Most stay for two years, but some stay for three. We hope at the end that they will stay with us.

In the last few years, two of our co-op students have gone to college locally while they continued working for us and then gone into our own training program in New York to become buyers.



Margaret E. Pack

General Manager
Reynolds and Reynolds
Dayton, Ohio

We print business forms and sell computer systems, employing almost 1000 people in Dayton and about 4000 in the country. The company has had a co-op program here since the 1930s. In fact, two of our vice presidents began as co-op students. One of them has been with the firm for 30 years, the other for 35 years.

We take about 16 co-op students a year, two to share each job. They alternate working full time for two weeks, then going to school for two weeks. They stay with us for their junior and senior years, working year-round and getting a two-week vacation in August.

The co-op students work at a variety of jobs. Some are secretary-helpers, filling in where they are needed in word processing, duplicating, or at the switchboard. One of them even sat in for the president's secretary. Those who work as mail clerks sort, deliver and prepare the mail. They have to quickly learn to recognize up to 4000 names and know where the people are located. Two this year are working in the plant, running the press and making electrostatic plates. We also have co-op students in the shipping area, moving computer terminals around and preparing them for shipment.

The co-op program gives us steady, dependable help. The students are in jobs that an adult would get bored with and wouldn't be satisfied with. But the student's don't mind it because they know it's only two weeks at a time, and only for two years. A mail clerk, for instance—if we had an adult in that job, he would soon want to be promoted to something better and we would constantly be having to find and train new people to sort the mail. The main advantage to us is that we know the co-op students will stay with us for two years.

The students get the same benefits as other employees, except for insurance coverage. Whatever special training other employees get, the students get too. When students interview, we explain that they are an important part of a large company. We depend on them. If they're not there, it puts a burden on us. It's remarkable how well they do.

Occasionally, we do have a problem with attendance and find we have to talk to the parents. The parents need to know how important it is to be doing an adult's job and that their child is responsible to the company and is expected to come to work.

Our co-op students take the responsibilities that we give them and do a fine job at it. Whenever I see a need in the company for a job that can be done by a co-op student, I always encourage people to use the program.

"When I speak out for the rights of retarded people, I know what I'm talking about, because I'm one of them."

President's Committee on Employment of the Handicapped Washington D.C. 20210
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3

MAKING HEADLINES

Mass media and publicity are a vital part of our society, allowing us to communicate with each other in a variety of ways. Unfortunately, vocational educators often fail to use media and publicity creatively to promote the good things that happen in their programs. They may concentrate on one or two promotional strategies while neglecting others. Newsletters, banquets, awards day programs, radio and TV spots, using employers to advertise that they hire vocational education students, follow-up studies showing where your graduates are working and lots of other strategies can help get the message across.

Organizing a media campaign is a complex and time-consuming task that requires proper planning. Shortsightedness and miscalculation can jeopardize an entire project. To safeguard against this, assign a specific member of your staff to handle publicity. This minimizes the possibility of information being lost or replies forgotten, and it enables that person to establish and maintain contacts with local media people.

Before contacting the media, you need to do some research into local available resources and develop a strategy for selecting appropriate media coverage for your school's recruitment and promotional campaigns. There are three general steps to remember when planning your media campaign:

ORGANIZING YOUR MEDIA CAMPAIGN

- IDENTIFY YOUR AUDIENCE
- READ, WATCH, LISTEN
- DECIDE ON A SCHEDULE

Identify Your Audience. Whom do you want to reach and what do you want to say about vocational-technical training? In our earlier discussion about public perceptions of vocational education, we identified specific "images" that priority populations and the general public have come to associate with vocational education. Your media and publicity should acknowledge these perceptions so that you can develop a promotional campaign that will improve the vocational education image and attract student and parent interest.

Read, Watch and Listen. Familiarize yourself with the publications, their writers and the kinds of topics they usually cover. Acquaint yourself with the programming formats of local TV and radio stations. Watch for personnel and program changes; develop a directory or card file of local media contacts and update it regularly. The Resource Section of The Vocational Education Recruiter's Guide contains a partial list of local radio, TV and newspaper contacts for you to use, including contacts for bilingual and minority community media.

Decide on a schedule. Determine regular deadlines for each media contact. Give yourself a realistic timetable for developing copy to submit to the local press, TV or radio stations. Consider media deadlines in relation to your public. If published too far in advance, reminders may be forgotten--if they're too close, some people may not be able to make arrangements in time to attend.

Your Role in the Media Campaign

Remember, a media campaign requires a thorough understanding of who you are, who your public is, what you want to say and how you want to say it.

You are an institution with a purpose. Introduce your school or program to the media by communicating both what your school is and does in a brief written statement or slogan. Support written material with a consistent visual image or logo on all material. If your slogan focuses on one facet of your school, your logo should convey the same idea graphically.

The typeface, the color of the paper and the ink that you choose for your letterhead and printed materials will give a nonverbal impression of who you are. Be sure to leave a planned, controlled impression--not one that is careless and accidental.

You are a diplomat. Be conscious of your personal responsibility as the representative of your school. When thinking of your organization, media people will remember you.

You are a beginner; don't be amateurish. Be professional. Agreement of facts and figures, appropriate style and timely messages in all printed and/or visual matter you send will build credibility for you.

You are formulating news. Your school's ideas and events mean involvement with the public. You can sometimes discover a newsworthy quality in programs that may seem routine to you but which will appear exciting and novel to your audience.

You are competing for space and time. For example, if yours is a trade school in a large urban school district you are competing for limited news space with many other schools as well as hundreds of human service agencies and community groups.

Try to establish the notion that your event is newsworthy and of importance to the public. Think of yourself providing the media with information instead of asking for publicity. Remember--the broader the appeal, the more likely you are to get coverage. If one event doesn't get covered, don't give up. Try again with a release or fact sheet about the next one.

You are speaking to a specific public. What is the nature of your audience? With which mass media are they most comfortable--print, electronic or both? Try to think about how people are stimulated to action. Shape your copy, photos and graphics in that direction. What you say to your public may be less important than how you say it.

You are developing a relationship with media professionals. Positive media relations depend on the "five F's". Always be fast, factual, frank, fair and friendly.

Know whom to contact. Each media person receives many phone calls and an enormous quantity of mail, daily. Use everyone's time efficiently by contacting the right person. As a general rule:

- send news releases to newspapers marked: Attention: Editor
- submit magazine articles marked: Attention: General Editor
- send general releases with copy for PSAs to radio and TV stations marked: Attention: Public Service Director
- send copy for news stories to radio and TV stations marked: Attention: News Director.

"Let's Be Resourceful," the Resource Section to The Vocational Education Recruiters Guide, contains several lists of radio, television and newspaper contacts for you to use.

- You have a purpose.
- You are a diplomat.
- You are a beginner.
- You are making news.
- You are competing with others.
- You have a specific audience.
- You are working with pros.
- You must know whom to contact.

Working with the Pros

People who are in the media need as many strokes and rewards as anyone else. Develop a good contact at the newspaper, radio station or TV station and try to work with that person all the time. If you can trust him or her, that relationship should be mutual.

Never lie or overestimate. If you want something to be kept "off the record," say so up front. The "personal" approach makes it possible to not only get better, more accurate coverage, but lets you tell your contact that he or she did a good job.

Don't be afraid to give one media source something exclusive. If you try to get all three TV stations or all five papers to show up, they usually won't come. You'll get more air time and more space if you are selective from time to time.

Think about "it" to get on the radio, what is the reason? Are you talking about something that people in cars on the Mass. Pike might listen to on the way to work or school? Or is it a neighborhood issue that belongs in a newspaper? It can be an "all media" release, but use your head about where it will make the most sense. If it's not news, make it news or it will be considered "public service."

Some story opportunities are perfect for a Sunday paper, the late TV news, a certain kind of radio station, etc. TV should only be used if the situation is televisable. You won't develop much interest from shots of a podium and 15 people in the audience.

Prepare news and media people in advance and at the site. Have a press kit when they arrive. They like to be treated as professionals. The press kit would include a copy of your press release (on school stationery, with your name or the name of someone else who can be contacted for more information) and perhaps a brochure about your school, copies of newspaper articles that have to do with the particular activity you're publicizing. Even if it's just a one-page handout, a press kit always makes the job easier for the press. The press kit should have names spelled correctly, with addresses. Include a biography about your school so that you can better control the information you want printed.

'VOC ED' MEANS NEWS!

Vocational education needs to catch the attention of the press in order to get news coverage. You need to convince journalists that your school's activities are significant to the public's well-being.

The local, daily and weekly newspapers are, by and large, the single most valuable publicity outlet available to your school, yet many schools fail to make good use of this resource. The majority of respondents to a 1979 survey of vocational education administrators indicated that they contacted their local newspapers once a month or once or twice a year. Local newspapers seldom sent a reporter to cover special events at the school.[1]

You can increase your chances of getting publicity by providing the press with interesting, timely information that requires little editing. Use press releases to make announcements, as invitations, as promotional material and as the basis for feature articles. Send a cover letter with your release, and follow up with a phone call if you feel that your story deserves personal attention. Try not to give the same "angle" to competing publications.

The variety and depth of their coverage can range anywhere from a calendar of events to feature articles, all of which are available without cost to your organization. Weeklies usually have a lot more space to devote to items of local interest. The only difficulty is knowing how to take advantage of all that space and receive maximum coverage. Luckily, it's a difficulty that is easily solved by knowing two basic things: whom to contact, and when.

Many newspapers include "soft news" or human interest features. Often focused on special events or on a unique person, stories of this kind can appear anywhere from the women's pages, to the Sunday magazine section to the sports columns. If you have an idea for a feature story for a newspaper, contact the city editor. You may be asked to write the story and furnish photographs or the editor may wish to assign a reporter to it.

Another way to increase your chances of getting coverage is to send photographs and releases. Mount 8 X 10-inch or 5 X 7-inch glossy black and whites on a standard white 8-1/2 X 11-inch page. Paper clips damage photos. Photographs should dramatize your facts. Candid head shots of no more than three or four people will suffice in most instances. Avoid photo cliches such as ribbon-cutting and groundbreakings. Provide identification of the subjects on the back of the photo.

What Makes It News?

By defining news, we can understand better what events reporters choose to cover--what information they believe is imperative for public attention. With this information, program staff can plan activities that will entice journalists. As a result, the public becomes more aware of the significance that vocational education programs have for their communities.

Defining news is not easy. For every journalist, there is probably a different interpretation. News is what will make people talk. More than a century ago, John B. Bogart, city editor of the New York Sun, observed: "When a dog bites a man, that is not news. But when a man bites a dog, that is news." (Metzler, 1979)

Newspaper editors have been arguing about the definition of news for centuries, so we are not likely to decide on one today. However, some general criteria exist for reporters to follow when searching for news. If you can address these elements of newsworthiness you are likely to get the kind of press coverage you need.[2]

Timeliness. News must be new. Something that happened last night, or will happen tomorrow, is more newsworthy than something that occurred last month. If the first woman mason to graduate from a vocational education program is accepted as an apprentice, send a press release immediately. Many papers and stations will not want to carry the story next week.

Prominence. More news value is placed on better-known persons or institutions in the news. If a school predominantly supplies trained workers to major local industries, or if one or two large companies have donated supplies and equipment to some of your shops, promote that prestige. Look for other elements of newsworthiness to influence city editors.

Consequence. The impact of a news event on the public is one of the key elements in judging news value. If a male student who graduated from your cosmetology class opens up his own business three years later, this event has far-reaching consequences for other nontraditional males--and for traditional female cosmetologists--in the general populace.

Proximity. The nearer the event, the greater the news value. Although some news has national importance, such as the activities of Congress during hearings on the vocational education amendments, most community newspapers thrive on news close to home. Mary Jones may not be the first woman welder in the country, but she may be causing quite a stir among the workers at the new community center construction site. A feature article or camera interview of Mary would be news simply because it makes a difference to people in the area.

Change. If a certain condition or activity represents change, then the item carries more news value. People pay more attention when it is clear that things are not the same anymore. Promoting an awareness campaign to mainstream handicapped students into all areas of vocational training and employment is a change for many people's traditional perspectives. The public may be cheered or threatened by impending change, but they want to know about it.

Action. The concept of people doing things is always more dramatic and therefore more newsworthy, than people merely thinking things or expressing opinions. A local trade union official affirming his intention to increase minority placements may have some news value. But, if he actually hires five additional minorities and praises their work, reporters will be more interested.

Personality or "human interest." People are naturally curious about other people, particularly those who are celebrated or somehow different. To some people, handicapped workers and their achievements in a field like electronics, engineering or medicine may be "different." You might get some media attention if a local celebrity discusses their personal experiences in working to improve the quality of life for handicapped youth or in ensuring equal access to education.

Rarity. The more infrequently a certain kind of incident occurs, the more news value it contains--that's the classic "man bites dog" dictum. The construction industry, for example, is predominantly male. But what kind of press could you get for a female carpenter's apprentice who takes first prize in a union-sponsored carpentry competition?

Conflict. Sometimes the conflict is inherent in the situation, as for example in a confrontation between college students and police. Just as often, however, reporters recognize that at least two sides exist in most situations and seek to present both sides. If, for example, the local labor union president remarks in a public meeting that women have no place in "men's jobs," a reporter might be interested in hearing the other side of the issue. The existence of conflict or controversy implies that an issue remains unsettled. Thus, it is interesting and significant because it contains both consequence and the threat/promise of change.

Celebration. You age a little every day, but you do not acknowledge that fact until you pass a milestone such as a birthday. So it is with news: "Today marks the third anniversary of Women in the Building Trades, a pre-apprenticeship training program for low-income women interested in construction." Celebration may also come in the form of workshops, job fairs, speeches, award dinners and graduations.

Adventure. Readers get vicarious thrills in learning of the physical or intellectual exploits of daring women and men. Thus, climbing up scaffolding to save a troubled worker becomes newsworthy. The subtle adventure belongs in the news too, such as a female trade and industry instructor who thinks fast and saves the finger of a student.

Ethics. With the history of human endeavor being a constant search for what is right, a reporter finds interest and news value in this area, too. A possible news article could be the unwillingness of employers to pay men and women equal wages for the same jobs. (Adapted from Metzler, 1979)

12 CRITERIA FOR DEFINING NEWS

Timeliness	News must be new. Something that happened last night, or will happen tomorrow, is more newsworthy than something which occurred last month.
Prominence	More news value is placed on better-known persons or institutions in the news—on degree-granting institutions more than on workshop training organizations.
Consequence	The impact of a news event on the public is one of the key elements in judging news value. If the event has far-reaching consequences for the general populace, it has high news value.
Proximity	The nearer the event, the greater its news value. Most community newspapers thrive on news close to home.
Change	People pay more attention when it is clear that things are not the same anymore. Sometimes lack of change can be news, such as when conditions in one area are standing still while all else is moving forward.
Action	The concept of people *doing* things is always more dramatic, and therefore more newsworthy, than people merely *thinking* things or expressing opinions.
Personality	People are naturally curious about other people, particularly those who are celebrated or somehow different.
Rarity	Like a precious metal, the more infrequently a certain kind of incident occurs, the more news value it contains.
Conflict	When a conflict exists, the reporter recognizes that at least two sides need attention and seeks to present both sides.
Celebration	Milestones such as birthdays, award dinners, and graduations are convenient times for reporters to inform the public.
Adventure	Readers get a vicarious thrill in learning of the physical or intellectual exploits of daring women and men.
Ethics	The history of human endeavor has been a constant search for what is right and just. Reporters find these issues of major news value.

Metzler, K. *Newsgathering.* Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1979.

How Do We Reach the Press?

In order to sell news stories to the press, you need to contact the city editors of local newspapers and assignment editors of broadcast stations. Two to three weeks before the news event, send a press release explaining what will happen and its impact on the public.

Three to four days after the editor has had a chance to read the release, you should make personal contact and ask if the event has been placed on the calendar of stories to cover. If it has, ask if there are any questions that need answers. If it has not, try again to show the event's newsworthiness. Sell the story to the editor, keeping in mind a concern for the public's interests and benefits.

If the editor considers other events more significant for that day's news space, ask for coverage in an "events listing" somewhere in the publication. Editors usually are willing to cooperate with this request, and the listing will provide some publicity.

After the news event has taken place and particularly if its attendance was large, call the editor again and point out the public interest generated. This helps demonstrate to the editor that the event still deserves press space in a follow-up story, and the editor is more likely to consider future coverage requests seriously.

What Does the Reporter Need?

Even though a reporter may cover your story, there's no guarantee that it will be published. The events must be newsworthy, but almost as important, the reporter must be able to bring the story alive for readers to gain their interest. You can help leverage the fate of your story being published.

Create interesting "pictures" for the reader by giving your story creative ideas, descriptive images and interesting quotes. Even when an event fits into one of the previously discussed news categories, a reporter usually will want a new slant to the news item before submitting it to the editor. When the press arrive to cover an open house, don't expect reporters to be satisfied writing about and photographing a display booth filled with literature. Provide students and graduates with whom they can talk and see demonstrating their trades.

One effective way reporters bring stories alive for readers is through creative images. Newspaper writers create images with words; but you may have a better idea of the descriptions needed for your stories. Be prepared with words ahead of time. A school instructor may be able to supply a more accurate picture of women on scaffolding than the reporters can.

Radio newscasters need those creative words, too. But reporters for radio stations are more likely to give air time to the person with a lively and attractive voice when deciding among news events of similar importance. Television broadcasters find word images and voices important but also are concerned with visual effects. If a television crew arrives for information, be sure to give them more to photograph than the front door of the school building. Take them on a tour of the training facility or to a work site where some of your graduates have been placed.

Traditionally, members of the press have substantiated their statements with quotes from official sources. The more interesting these quotes are, the more this helps the reporter and the better the chances for getting sources' exact words. If the statement is significant to the news story, it will be published regardless. If it is stated poorly or without creativity, the reporter is more likely to paraphrase the statement in order to use more appealing words.

Reporters like to quote exactly what is said and will appreciate a person's patience and effort to speak intelligently, professionally, and creatively. Also, if a source wants a statement covered that is not essential to the news event, it is more likely to be published if the reporters find it interestingly stated.

Some Good Topics for Feature Stories[3]

1. Special student organization activities
2. Unusual projects by a student or class
3. Profile of an outstanding vocational teacher
4. A former vocational student now a success in the occupation for which he or she trained
5. Interview with a student who was going to drop out of school before becoming interested in vocational education
6. Progress in eliminating sex bias or stereotyping in vocational programs
7. A study of combined salaries of co-op students, and how much these students pay in taxes
8. Interview with parents of students enrolled in vocational programs
9. Projections on employment opportunities for vocational education graduates
10. Interview with a co-op employer
11. New and expanding local programs, especially interesting or unusual ones
12. A question and answer feature on your facility, emphasizing budget, services and gains to community

Preparing the Press Release

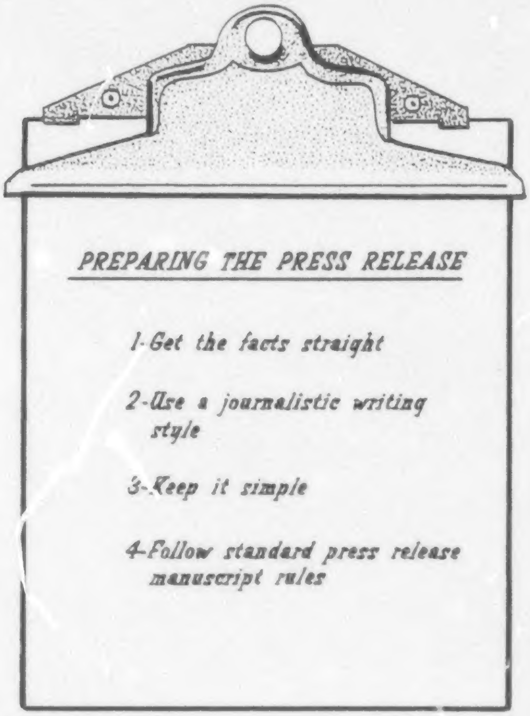
Most newspapers are concerned with content more than form, but a good journalistic style helps make everyone's job easier.

The purpose of any press release is to promote your program by informing the public. Two forms of press releases will work best for your recruitment/publicity needs: news stories and feature articles. News stories are usually short pieces used to inform the public about special events or accomplishments. Feature articles would include factual interest stories about your program, staff or students that the public would find curious.

Keep in mind that editors are looking for articles of benefit to the public, so write the releases with the public's interest in mind. Ask yourself, "How will this information benefit the average citizen?"

While there is a general format for writing a press release, most newspapers are more concerned with content than form. Organize your facts clearly and concisely and avoid editorializing.

Most newspapers will print press releases or sections of them. Using a journalistic writing style, i.e., working from the most to least important information can be helpful. You can probably develop a fluency with this style of writing by studying a few brief newspaper articles. Remember to keep paragraphs short--two or three sentences--use simple language and capsulize your story with a creative lead or first paragraph, elaborating on your subject in the following paragraphs. Here are the important steps to remember in preparing press releases:[4]



PREPARING THE PRESS RELEASE

1-Get the facts straight

2-Use a journalistic writing style

3-Keep it simple

4-Follow standard press release manuscript rules

Get the Facts Straight. Start by compiling a fact sheet. List all relevant names, addresses and telephone numbers as well as "who, what, when, where, why and how" information. Verify all spelling, statistics and dates. Do not include the year.

Use Newspaper Style. Develop your facts into an article, following the inverted pyramid form.

1. Pull the most attention-getting details from your fact sheet. State them in one lively "lead" sentence. You will catch the reader's eye here.

2. Develop a lead paragraph, including who, what, when, where, why and how information.

3. Present the remainder of your facts in their order of priority--what do you want your readers to know most of all?

4. Conclude with details and filler.

In addition to facts and figures, it is helpful to include the philosophy or concept behind your story. A quote or two by someone involved with the event is sufficient, or accompany the release with a letter. This kind of additional information may result in a feature story rather than a straight news article. Always credit sources of information or quotations at the end of the sentence.

Keep It Simple! The key word for journalistic writing is short--short words, short sentences, short paragraphs. Use concise sentences--no more than eight to ten words each--and parallel constructions (avoid shifting point of view and/or tense). Write in the present tense. Rely on action verbs to liven up your copy instead of overworking adjectives and adverbs. Never use "our," "we," or technical jargon unless you are directly quoting someone. Consult a reliable dictionary. Elements of Style by Strunk & White, and The AP Stylebook are excellent writing guides.

Follow Standard Manuscript Rules:

1. Type your release, double-spacing and leaving wide (up to 1-1/2") margins for editing. Indent all paragraphs five spaces. Leave room at the top of the page for headlines to be added, but don't indicate a title or headline.

2. Use only one side of the page.

3. If more than one page is used, put a "slugline" in the upper left hand corner of the second page.

4. Never end a page in the middle of a sentence or paragraph.

5. Provide identification and instructions for the date of release. For example, state the name of the person in your organization who is to be contacted with questions. Be sure to give a telephone number.

Type "FOR IMMEDIATE RELEASE" on the first page or give specific instructions about availability for use such as "Release November 15, 1982."

6. End a page that continues to another with the word, "MORE" in caps and preceded and followed by several dashes:

   --M O R E--

7. End the release with one of the following:

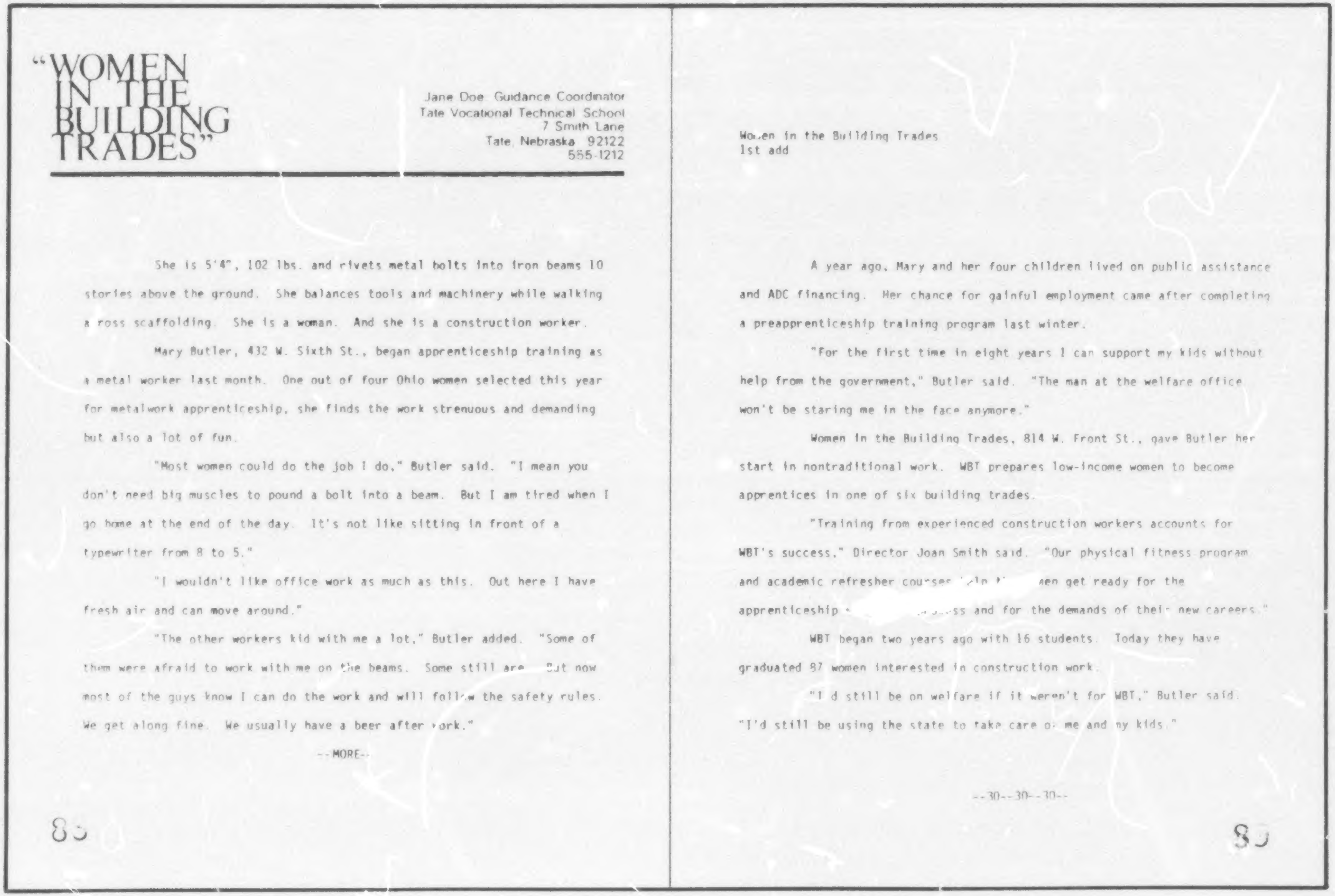
   --3 0-- or **# # #**

8. Staple multiple pages together.

9. Proofread for typographical errors. Never send a release containing incorrect spelling or information.

After the newspaper has received the release, a follow-up call may be in order. However, don't call before you send the release. This is a major complaint among reporters and staff writers. Telephone conversations tend to be confusing, facts get lost, spellings forgotten. A well-intentioned call without a release preceding it can be aggravating.

SAMPLE PRESS RELEASE



"WOMEN
IN THE
BUILDING
TRADES"

Jane Doe, Guidance Coordinator
Tate Vocational Technical School
7 Smith Lane
Tate, Nebraska 92122
555-1212

She is 5'4", 102 lbs. and rivets metal bolts into iron beams 10 stories above the ground. She balances tools and machinery while walking across scaffolding. She is a woman. And she is a construction worker.

Mary Butler, 432 W. Sixth St., began apprenticeship training as a metal worker last month. One out of four Ohio women selected this year for metalwork apprenticeship, she finds the work strenuous and demanding but also a lot of fun.

"Most women could do the job I do," Butler said. "I mean you don't need big muscles to pound a bolt into a beam. But I am tired when I go home at the end of the day. It's not like sitting in front of a typewriter from 8 to 5."

"I wouldn't like office work as much as this. Out here I have fresh air and can move around."

"The other workers kid with me a lot," Butler added. "Some of them were afraid to work with me on the beams. Some still are. But now most of the guys know I can do the work and will follow the safety rules. We get along fine. We usually have a beer after work."

--MORE--

Women in the Building Trades
1st add

A year ago, Mary and her four children lived on public assistance and ADC financing. Her chance for gainful employment came after completing a preapprenticeship training program last winter.

"For the first time in eight years I can support my kids without help from the government," Butler said. "The man at the welfare office won't be staring me in the face anymore."

Women in the Building Trades, 814 W. Front St., gave Butler her start in nontraditional work. WBT prepares low-income women to become apprentices in one of six building trades.

"Training from experienced construction workers accounts for WBT's success," Director Joan Smith said. "Our physical fitness program and academic refresher courses help the women get ready for the apprenticeship [illegible] process and for the demands of their new careers."

WBT began two years ago with 16 students. Today they have graduated 87 women interested in construction work.

"I'd still be on welfare if it weren't for WBT," Butler said. "I'd still be using the state to take care of me and my kids."

--30--30--30--

THE MEDIA

The following is a selection of minority language newspapers, radio programs and TV shows that the staff of the Fitchburg State Program (Alan Hurwitz, et al) has contacted in its recruitment efforts over the past four years. The majority are either printed or broadcast in the native language and often serve more than the local bilingual community. Several newspapers, however, are printed in English and some are even published bilingually. Certain radio and TV programs may also have English-speaking segments. We are also including lists of media service groups that might be available to provide technical assistance on media issues and advertising agencies and rates for renting billboard and buscard advertising space. Most of this information was obtained from the Greater Boston Media Directory, an excellent publication from New England Newsclip in Framingham.

If you intend to use any of these media resources, be sure to call them far enough ahead of time to find out publication or broadcast deadlines. Most media require two or three weeks advance notice, others may require one or two months

Minority Languages

CAPE VERDEAN

Newspapers:

Cape Verdean News
417 Purchase Street
Box H-3063
New Bedford, MA 02741
997-2300

Periodicals:

Cape Verdean
311 Chestnut Street
Lynn, MA 01902
598-2728

CHINESE

Newspapers:

Sam Pan
18 Oxford Street
Boston, MA 02111
426-8673

Sing Tao
38 Beach Street
Boston, MA 02111

Radio Programs:

"Dragon Gate"
WUMB 91.9-FM
University of Massachusetts
Harbor Campus
Boston, MA 02125

282-2074
Contact: Ginny Lin, Producer

Television Shows:

"Asian Focus"
WNAC-TV
Channel 7
RKO General Building
Government Center
Boston, MA 02114

725-2700
Contact: Gloria Chun, Producer
463-2964

HAITIAN

Radio Programs:

Haitian Radio Program
WZBC--Studio 2000
Boston College Radio
McElroy Room 105
Chestnut Hill, MA 02167

PORTUGUESE

Newspapers:

Jornal
P. O. Box 1149
Fall River, MA 02721
(617) 678-3844

Portuguese American News
785 Cambridge Street
Cambridge, MA 02141

The Portuguese Times
Post Office Box N 1288
New Bedford, MA 02746
(617) 997-3118

Radio Programs:

"Contacto"
WMFO 91.5-FM
Tufts University
P. O. Box 65
Medford, MA 02153

625-0800
Contact: Jose Moura, Producer

"Ecos de Portugal"
c/o Manual Amaral
52 Marathon Street
Arlington, MA 02174

Portuguese-Brazil Radio Program
c/o Victor da Silva
12 Phaneuf Street
Middleton, MA 01949

Portuguese Radio Program
c/o Antonio M. Cardosa
P. O. Box 291
Lowell, MA 01852

Portuguese Radio Program
c/o Henry P.C. Sousa
189 Middlesex Street
Lowell, MA 01851

Portuguese Music and Information
WSRO - AM
42 Curtis Avenue
Marlboro, MA 01752

485-1470
Contact: Antonio Chaves,
Producer

Radio Lusitania
c/o Antonio Chaves
P. O. Box 307
Hudson, MA 01749

"Voz Portuguesa"
c/o WUNR Radio
275 Tremont Street
Boston, MA 02174

WJFD
270 Union Street
New Bedford, MA 02740

Television:

Portuguese Program
Channel 6
c/o Rachel de Cunha
521 Angel Street
Providence, RI

(reaches New Bedford, Fall River areas)

SPANISH

Newspapers:

El Mundo
26 Bishop Richard Allen Drive
Cambridge, MA 02139
876-[illegible]293

La Semana
475 C Street
Boston, MA 02210
482-7879

Radio Programs:

"Fusion Latina"
WUMB 91.9-FM
University of Massachusetts
Harbor Campus
Boston, MA 02125

292-2074
Contact: Effrain Collada, Producer

"La Voz del Pueblo"
WCUW Community Radio
910 Main Street
Worcester, MA 01610

"Latin Hit Parade"
WCCM
"Radio 8"
33 Franklin Street
Lawrence, MA 01840

"Radio Guajana"
WICN
75 Grove Street
Worcester, MA 01615

"Radio Mundo"
WUNR
275 Tremont Street
Boston, MA 02116

367-9003
Contact: Wilda Ramos, Producer

"Spanish Information Time"
WCCM
"Radio 8"
33 Franklin Street
Lawrence, MA 01840

Spanish Program
WKOX 105-FM
100 Mt. Waite Avenue
Framingham, MA 01701

"The Spanish Show"
WVBF FM-105
100 Mt. Waite Avenue
Framingham, MA 01701

879-2222
Contact: Ceasar Coloma, Producer

"Y Salsa"
WDJM-FM
Framingham State College
Framingham, MA 01701

872-1321
Contact: Susan Grudzinski

Television Shows:

"Aqui"
WCVB-TV
Channel 5
5 TV Place

Needham, MA 02192
449-0400
Contact: Gabriel Garcia, Producer

"De Toto Un Poco"
WLVI-TV
Channel 56
75 Morrissey Boulevard
Dorchester, MA 02125

288-3200
Contact: Dalia St. Marie, Producer

"La Plaza"
WGBH-TV
Channel 2
125 Western Avenue
Boston, MA 02134
492-2777
Contact: Judith Ludd, Producer

"Nosotros"
WBZ-TV
Channel 4
1170 Soldiers Field Road
Brighton, MA 02134

787-7000
Contact: Pablo Jose Correa, Producer

"Noticiero"
WNAC-TV
Channel 7
RKO General Building
Government Center
Boston, MA 02114

725-2700
Contact: Carlos Ariaza

"Revista"
WNAC-TV
Channel 7

725-2700
Contact: Sixto Escobar, Producer
725-2987

Media Services

Boston Community Media Council, Inc.
566 Columbus Avenue
Boston, MA 02118
536-8610

Purpose: To develop working relationship between the media and minority communities; increase and improve access to media.

Contact: James Dilday, President

Media Group of Urban Planning Aid
120 Boylston Street, Room 523
Boston, MA 02116
482-6695

Purpose: To provide technical assistance to low income groups in audio-visual and print.

Contact: Ernie Bannister

The Mediaplace
10 West Street
Boston, MA 02111
542-5351

Purpose: To provide low-cost typesetting and design for community and non-profit organizations. Also provides workshops on how to produce quality printed promotional material and media campaigns.

Massachusetts Educational Television (MET)
54 Rindge Avenue Extension
Cambridge, MA 02140
876-9800

Branch Office in Springfield
(413) 739-7271

Purpose: Service of Mass Department of Education, providing instructional television programs and related services (print materials; workshops) to viewers of all ages. Concentrates on in-school use of programs for grades K-12.

Contact: Candace Boyden, Program Dir.

Montevideo Center
P.O. Box 3537 Central Station
Hartford, CT 06103
(203) 525-0865

Purpose: To assist independent producers and community organizations to prepare video tapes. Provides workshops on "How To Use The Media."

Contact: Paul Kayhart, Art Director

Public Interest Communication Services, Inc. (PICS)
80 Trowbridge Street
Cambridge, MA 02138
661-2973

Purpose: PICS is a non-profit organization interested in helping other non-profit groups gain greater access to radio and television so that they can communicate more effectively with the publics they serve.

Contact: William W. Harris, Executive Director

Sunrise Corporation
26 Rochambeau Avenue
Providence, RI 02906
(401) 331-2021

Purpose: Although it is a commercial advertising company, Sunrise also offers itself as a resource for non-profit public service organizations that need professional quality communications help at public service rates.

Sunrise produced an excellent statewide media campaign for the Rhode Island Department of Education during Voc. Ed. week.

Contact: Robert Henault-Bronson

4 AUDIO-VISUALIZING YOUR MESSAGE

Twenty-two Massachusetts secondary school vocational education programs have developed some type of audio-visual production (slide-tape or videotape) for recruitment and/or other public information presentations over the past few years. While each of them is focused on the particular school and its programs, you might find some useful ideas in these productions for you to consider in creating your own A-V presentation.

You might want to contact an educational film distributor to find out about programs to rent. Check with local resources too. The Massachusetts Vocational Curriculum Resource Center in Lexington has copies of various films, videotapes and slide shows that would be useful. Contact Carol Laughlin at the MVCRC, 758 Marrett Road, Lexington 02173 or call 863-1863 (toll free number within Massachusetts, 1-800-362-4371).

Let's see what some of the Massachusetts Vocational schools have done with audio-visual productions. Lynn Vocational Technical has developed a slide tape presentation depicting TBE and minority students in a vocational setting. Greater Lawrence Regional Vocational Technical has developed several bilingual slide-tape presentations for both students and their parents.

In addition to delivering a slide tape presentation at local sending schools, greater New Bedford Vocational Technical has (1) developed a 30-minute taped presentation for 6th grade students on training in non-traditional occupations and training minority students in the trades; (2) translated its slide tape presentation into two other languages and (3) appeared in two half-hour programs on local television in an attempt to reach the limited English-speaking population.

Northern Berkshire Vocational Technical has developed a series of tapes which are broadcast over the local TV station several times during the year. The tapes depict females and minorities working in local business and industry. They also show the kinds of vocational training available to secondary school students that teach them the entry level skills they need to know in order to get a good job.

Developing audio-visual productions requires money, access to audio-visual equipment and processing facilities and the technical expertise to shoot and tape a program. But the schools that have produced slide-tape and videotape programs think their money was well spent; they have been able to use these programs over and over again for both in-house and public activities.

Whether your school has already produced a slide tape or wants to do it in the future, there are some important issues to consider. This section of the Recruiter's Guide will look at the planning and production steps involved in audio-visual programming and offer some tips and "how-to" guides in using overhead projectors, developing overhead transparencies, shooting pictures for slide presentations, recording sound and producing videotape footage.

Plan It

An effective audio-visual program requires a lot of planning; it can't be done in a slap-dash, hasty manner. Here are some of the basic considerations involved in designing and producing a successful project.[1]

- * Determine the purpose of the program and the message you want to convey
- * Determine the composition of the audience
- * Research your topic
- * List key ideas
- * Organize your presentation
- * Visualize ideas

Determine the purpose of your program. This is an important planning step that is often overlooked and may result in a program that doesn't meet the needs or satisfy the interest of your audience. Ask yourself these questions:

- "What is the general purpose of my message?"
- "Am I trying to inform the audience or do I want to direct them--to give them some instructions to get them to do something in a certain way?"

Informing and directing are the two most common purposes for planning an audio-visual program, but you will need to nail down your exact purpose for putting your program together. For whom is the program being planned?

Consider the composition of your audience. Is this program for seventh and eighth graders, high school seniors, new parents, potential supporters of a fundraising campaign? Once you know who your audience is, you can determine the exact purpose of your program. Ask yourself some rather searching questions. Will the audience consist of a large number of people or will it be a small group? Will they be well-informed about topics or uninformed? Will they be concerned about what you are telling them or will they be unconcerned and uninterested?

Research your topic. Make certain that your information is current and complete. Remember, if the topic is too large, you won't be able to explain it thoroughly and simply. Cut the scope of the subject to a size you can manage. Set your sights on a precise topic and develop it in depth and detail sufficient for the time you have allotted for your presentation.

List key ideas about your selected topic. Some ideas come from research and reading; some pop out of your own experiences. Jot down these ideas.

Organize your ideas in some meaningful way for easier communication and understanding. Pick a pattern of communication that is most appropriate to the purpose of your presentation, the composition of your audience and the depth and detail of the information you want to cover. There are four general patterns of communication that are appropriate for most public information programs:

- Enumeration organizes your information into a series of events or steps.
- Geographical describes information by locations, physical or social groupings, etc.
- Chronological presents information from an historical perspective or other time element.
- Problem-solving discusses the information by raising a problem and then describing a solution.

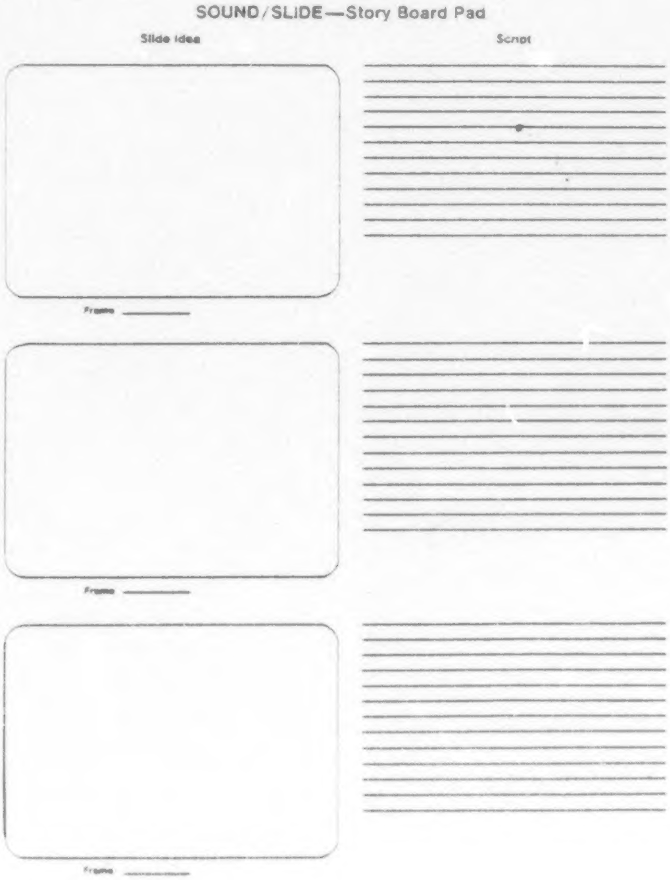
Pick one or more patterns for your program, but be careful. Don't confuse your audience by switching too many times from one pattern to another. Select the best pattern, jot down your ideas and reorganize them to fit that pattern. Many of the ideas discussed in "Speaking of Voc. Ed." will be useful in helping you to organize your presentation.

Visualize your ideas. You want to be seen and heard. Remember you will be communicating through sight and sound. Help the audience see what you're trying to say.

Think visually in your planning. Use a storyboard to plan your presentation. Working from an outline, write key ideas on the left-hand or narrative column of the storyboard; then start working on the right-hand column--the visualization column.

The visualization column helps you plan how you are going to illustrate your ideas in visual form. Make a rough sketch of what you want your visual to look like or words to describe the visual. You can also use a combination of words and sketches. Always work from the left-hand column to the right because ideas should come first. The storyboard format is illustrated on the following page.

When you have completely storyboarded your program, you will probably have several pages of ideas. The storyboard can then be used as a blueprint for organizing your program.



Produce It

- * Select the right media
- * Assemble the materials
- * Produce the materials
- * Write the script
- * Record the narrative

Select the right media: There are a variety of A-V media: overhead transparencies, filmstrips, slides, chalkboard, tape recordings, movies, flip charts and closed-circuit television. In order to select the right medium for your presentation, consider several factors.

What is the nature of your audience? Is it a small or large group? For large groups, a slide program with a recorded narrative would work well. For a small meeting, flip charts and overhead transparencies work.

Time is always an important factor to consider in selecting an appropriate visual medium. How much time do you have for the program? How much time do you have to produce your program? Some types of programs take longer to plan and produce than others.

Another consideration is in the choice of your program site. Some facilities are not suited for certain audio-visual programs. Also consider equipment that is available. Choose media on the basis of portability.

Assemble the material you will need for your production. Good planning means that all the equipment, extension cords, projector bulbs, etc. are identified and collected before you begin the production work. You're losing valuable time and money when you have to stop in the middle of a production to run out and buy something you forgot to plan for in the beginning.

Produce materials that are attractive and appealing to the eye. Keep all visuals simple--simplicity has a greater impact on the audience. Don't be shy about using bright colors either. Colors attract the eye and hold the attention. Above all, be creative. Use common, everyday materials in a creative way and you're certain to attract, and hopefully maintain your audience's attention.

One energetic speaker who knew that he was going to be up against a rather unenthusiastic audience carried a bright red helium-filled balloon up to the podium. He said nothing for several seconds, then took out a common pin and burst the balloon. "That's all the hot air you're going to get in this speech," he announced, and proceeded to tell a now alert crowd just why his school needed to build a new facility. Of course this bit of theatrics won't work with every audience.

Write the script for the program. If you're going to record a narrative, you need to write out or type the script. When writing a script, keep two things in mind. First, word your message according to how you want it to sound, not how it will look. Second, write in a conversational manner. Think of your audience as a single person, typical of the audience.

Record your narrative. Go back to the storyboard and mark out the script where you want visuals to change. It's also a good idea to estimate how much time you will have between each planned change. If you originally had one visual allotted for a segment that goes on for more than 20 seconds, you might want to reorganize your storyboard a bit and use two or three visuals in that spot.

Deliver It

This is the crucial phase of your programming. Being prepared is the key point of this phase.[2]

* Organize your material
* Practice your presentation
* Check out the facilities
* Set up equipment, seating arrangements
* Give your presentation
* Close the presentation in an organized way

Get organized. Know exactly how each segment of your presentation will work; dry-run or dress rehearsal of the entire program is always helpful. Make certain that all your equipment and props are available. If you can, make up a list of everything you need to take with you to the program, then check off each item of the list as your're packing up to leave.

Practice your presentation. You'll feel more confident. The dry-run will give you the chance to make all your mistakes without an audience. You should have already timed your presentation and figured out a comfortable pace for you. Make certain that you don't rush through your presentation or take too long on one particular issue. Stand in front of a mirror or have a colleague act as your audience and then ask for feedback about how well you project your voice, whether your pitch is varied or monotone, how you stand and move about the stage as you talk, how well you have integrated your visual aids with what it is your are saying, etc.

Check and double-check the facilities in which you'll be giving the presentation. Make certain you know where the electrical outlets are, where the light switch is, how to contact the building maintenance people if you need them.

Set up the equipment in advance, when possible. Try to arrange seating for good viewing by the audience. Avoid seating arrangements that may give people a crick in the neck or that puts people so far in the back of the room that they have trouble hearing what you have to say or seeing your visual aids. Another seating hazard is placing people where they're going to be a part of the presentation--unplanned shadows in your slide show can be annoying and distracting.

Deliver your presentation. Try to keep everything on the right track. Talk to all of the audience and try to keep them interested. Change visuals frequently to maintain interest. You might want to review the chapter, "Speaking of Voc. Ed." for some additional tips on public speaking.

If you're using a lectern, don't lean or sprawl across it. Don't jingle or fidget with your pencil, your papers, the microphone. This can jangle the audience's nerves. Don't be a dancer--try to avoid shifting your weight back and forth from one leg to the other. Don't be too rigid either. Try to look relaxed; move about the stage in an easy manner; gesture with your hands from time to time for emphasis.

Try not to read your script to the audience, word-for-word, unless it is timed to coincide with a slide presentation. Even then, try to speak with a comfortable, conversational style. At the same time, don't get carried away with your own voice and start into an hour-long oration. Unless you've planned for a separate question and answer session at the end of your presentation, keep your eyes open for questions from the audience during your speech.

Visual Techniques

Film and Videotape

Films and videotape can be very effective media for keeping the public aware of the many facets of vocational education. You can use these communication vehicles to clear up myths, emphasize new concepts and gain public support.

Your presentation might highlight the total vocational education program, explaining how it is designed to meet the unique needs of students and employers; it might deal with one occupational field, showing classroom or shop procedures and students learning new skills; or it might show specific aspects of a program, such as job placement activities.[3] The film or videotape may be part of a strategy to:

- Win public support or acceptance of a new program
- Recruit priority population students
- Provide information on new equity laws
- Promote training in non-traditional occupations
- Present information to civic groups, the school board and other groups.

Since film and videotape production is relatively complex and expensive, you may decide to have a commercial firm handle the production. Cooperative efforts between vocational education personnel and commercial firms often bring good results. Be sure to talk with several different companies and get firm estimates on the costs of their services before selecting one.

You are likely to minimize costs if you can provide at least a rough script or outline of the ideas you want to get across. Consult with the professional producers, determine which parts of the process you can accomplish, and leave the technical aspects up to them as much as your budget permits.

More and more educational institutions are acquiring film and videotape equipment for use in their programs. If your school has such equipment, this can be an excellent option. An added advantage is that staff members and students will have the technical expertise to help produce your film and videotape.

Videotape Techniques

Since the television picture is made up of individual horizontal lines, it is limited in resolution and can reproduce only a reasonable amount of fine detail. Very thin lines on drawings or patterns of dots will not be seen clearly on the television receiver screen. Here are some guidelines for making and using visuals to supplement a videotaped production.

The most common visuals used in the television studio are studio cards containing titles, words to be defined, charts, art and photographs. A standard size 11 X 14 inch card should be used for this type of material.

Art work and titles should conform to the 3 X 4 "aspect ratio" of the television system and should fall within the "safe title area." Allow about 10 percent free border area on all four sides of the scanned picture, keeping in mind that there will be an additional picture loss at the corners.

Because of the contrast and resolution limitations of the videotape system, studio cards should be simple and bold. Information in the art work should be limited to the essentials of your message. Complex line detail and salt-and-pepper textures will create a "busy" visual which will distract from the television picture.

Studio cards may be hand-lettered, printed, or prepared with press-on lettering. Three or four lines of letters should be the maximum number of any studio card and the height of the letters should be no less than about 1/6 the height of the safe title area. Glossy surfaced pictures and cards should be avoided if possible, since glare from studio lights can become a problem.

Handling the Finished Tape

The development of compact, low-cost videotape recorders has provided both education and industry with an effective audio-visual tool. Public programs which are to be used repeatedly can be more easily and economically presented by using videotape. It allows uniform individual training under a variety of conditions in business and industry with the degree of freshness and professionalism desired.

In many instructional situations, the success of TV depends on the reliability of the television tape recorder. The biggest enemy of video recording is dirt. Both the tape machine and the tape itself suffer when exposed to dust and dirt; therefore, it is important that the recording area be kept as clean as possible. The video recorder should be kept clean and covered when not in use. Tape guides, video heads, and audio heads should be cleaned before every use with a cleaner recommended by the manufacturer. Use your recorder operating manual as a guide. It will point out the parts to be cleaned and tell you how to clean them.

Service personnel should check the machine routinely to ensure that the recorder is in peak condition at all times. Any deficiencies noted during use should be considered part of your continuing preventive maintenance and good housekeeping programs.

Television tape should be handled with care. If mistreated, its life can be cut short. Damaged tape also contributes to maintenance problems with video recorders. Tape reels should be handled carefully when placing them on or removing them from the recorder.

When a tape is not on the video recorder, it should be stored in its container. Many manufacturers provide additional protection against dust by packing their tape in a plastic bag within the box. This bag should be kept and re-used. The videotape should be stored standing upright in their boxes.

Use pressure-sensitive tape to "tab down" the end of the videotape prior to shipping or storage. Avoid using tapes with adhesive material that leave a sticky residue. Do not write on the end of the tape while it is wrapped around the full reel as this will cause indentations through many layers. These indentations will result in poor recording and playback characteristics for that part of the tape.

The Videotape - Video Recorder Relationship

The television recorder is a complicated device. Even though great steps have been taken to reduce both price and operating complexity, a knowledge of those things that can affect picture quality is important.

The combination of a well-adjusted and maintained video recorder and a high quality magnetic tape will assure the production team of excellent results in faithfully capturing everything that is being seen on the monitor. However, if either the tape is defective or the recorder is not functioning properly, a degraded picture or even no picture at all will be seen on playback.

Slides

Slide presentations and filmstrips are less costly and complex to produce than films and videotape, and they can be used for many of the same purposes. You might choose to have all or most of the work done by a commercial firm or individuals with expertise; but because the technology is simpler, you also have the option of doing the bulk of the work yourself.

If you are preparing a presentation for your use only, you will probably stick to slides. Unless you intend to repeat the presentation many times, you can narrate the show in person rather than taping it. When several duplicate sets are needed, slides are still the best solution. But you would then tape the audio portion.

Flexibility is another consideration in choosing between slides and films or videotapes. If you are narrating the script in person, you can rearrange the slides as often and drastically as you like. Even if the soundtrack is recorded, you can substitute slides readily to make the presentation more appropriate to a specific audience.

Use any film intended for color slides. Take several pictures of each scene that you want--that way you'll have a better chance of getting the right shot.

Avoid posing your subject. Watch the person in action and try to catch a good pose. See the chapter on "Designing Ideas" for more tips on taking good photographs.

If you are not a camera buff yourself, call on your school's photography or art instructor and students for help. You may decide to hire a professional photographer if your budget is a little bigger. This is often a good investment; you can hire a freelance photographer for a set fee per day plus expenses. A contract should be signed by both parties in advance; it should state clearly the financial terms and the number and nature of the photographs the photographer agrees to produce.[4]

In planning for your shooting assignment, make sure classes are in session, appropriate activities underway, etc. Be sure to provide the photographer with a copy of the script; your picture ideas will give him or her a better idea of the kinds of shots you want.

The Overhead Projector

Perhaps one of the more common and least expensive pieces of visual-aid equipment available to schools is the overhead projector. The projector could be called an "electronic blackboard," since you can use a grease pencil or magic marker to write on the acetate film that is projected on the screen. There are several advantages to using an overhead projector as a visual aid in communication.

- It can be used in a normally lighted room.
- It is effective for either small or large groups. As you use it, you can always remain facing your audience and maintain eye contact.
- You control the pace of your presentation.
- It is a versatile and portable piece of equipment.

- It takes little time or special expertise to produce your own software.

There are also two limitations with the overhead projector which you should think about. First, transparencies must be changed manually--this means that your material must be well-organized so that you aren't fumbling through a stack of transparencies to find the right one. Second, the overhead projector is not designed for sound, i.e., it is not a good medium for a tape recorded presentation. Overhead projectors are most effective as a supplement to your oral presentation. Show the overhead transparencies to emphasize a particular point in your presentations; to review a list of ideas, etc.

Effective Projection Techniques

1. Arrange transparencies in the order that they will be presented.
2. Place transparency on projector, lined up evenly. Check for alignment and readability.
3. Turn on projector. Focus image and adjust projector head for proper placement on screen.
4. Be sure to turn projector off when through with transparency. If in a long discussion, turn it off.
5. Remove transparency when projector is off.
6. Repeat same sequence for each transparency.

How to Make Overhead Transparencies

- **Freehand Method**
    1. Sketch master copy in pencil on typing or tracing paper.
    2. Place film on top of paper.
    3. Choose tools for tracing.
    4. Trace lines on film.
- **Infra-Red Method**
    1. Same as freehand.
    2. Set proper heat setting on copier machine.
    3. Take film and place on master copy.
    4. Insert into copying machine with film on top.

If this is a copy you will be keeping, mount it with a cardboard frame and masking tape.

Audio Techniques

Writing the Script

Write for your audience. The better you know the audience the easier it will be to write your program. Identify in your mind's eye a few typical members of your audience, then write the script to fit their needs, interests, and personalities. Review the basic steps of developing and presenting a speech in the chapter, "Speaking of Voc Ed," in the Recruiter's Guide.

Write the way you talk--you're writing to be heard and listened to. Always use spoken English. Try to write as though you were holding a conversation.

Avoid two communication mistakes: (1) never talk down to your audience and (2) never try to impress them with your intelligence or vocabulary.

Personalize your message in every way possible. Use personal pronouns throughout your script. The most important personal pronoun is you.

- Don't hesitate to ask direc questions
- Use contractions freely
- Omit "that"s
- Look over what you write and go on a "which" hunt
- Don't be stuffy. Use short, simple words. Use short, snappy sentences

Recording Your Message

Once you've planned what to say and written the script for your presentation, you're ready to record. You need a quiet spot to concentrate and make your recordings. Set up the recording equipment, following the manufacturer's instructions. This is also a good time to check and make certain that you have the proper equipment for playing the recorded tape at the actual program. If you think you may need an extension cord, find one now and make sure it's packed up along with the rest of the equipment.

Try a practice recording. Speak clearly and do it in a conversational tone, then play back your recording and listen to it critically. After you've completed the recording, be sure to mark the tape reel or cassette with the title of the program, the date and the amount of time the recorded speech takes.

Professionally recorded tapes are produced in sound-proofed studios with very sophisticated and expensive monitoring and recording equipment, but you can produce a good tape on your own. Just remember a few tips.

- ***Don't speak directly into the microphone.***
- ***Don't wave the microphone around like a baton.***
- ***Don't get carried away with your message.***
- ***Don't rattle pages of the script.***
- ***Don't talk too loudly.***
- ***Don't be nervous.***
- ***Don't be discouraged.***

FOOTNOTES: Audio-Visualizing

[1] U.S. Department of Labor, Supervisor as a Trainer: Module III of USES Competency-Based Counseling Supervision Training Program. Washington, D.C.: 1978. pp. 93-99.

[2] Ibid. pp. 103-108.

[3] American Vocational Association. Promoting Vocational Education: A Public Relations Handbook for Vocational Educators. Washington, D.C.: 1978. p. 47.

5

HITTING THE AIRWAVES

Air time for both television and radio is at a premium. Stations, however, are required to provide a certain amount of time, free of cost, for public service announcements and community affairs programming. Remember to submit your information several weeks in advance.

There is also an opportunity for news coverage on local television stations but remember television is a visual medium; make sure your activity or event is suited for film and will sustain visual interest.

Develop a list of the radio and television stations in your area. The list should include the contact person and the station's policy on public service. The Resource Section of The Vocational Education Recruiters Guide offers a listing of local radio and television programming.

On the Radio!

Radio stations commonly offer qualified groups publicity in the following forms:

Public Service Announcements: 10, 20, 30 and 60-second messages that describe the events or ideas of an organization. Submitted either as copy to be read live on the air or as pre-recorded spots, PSAs can be oriented toward news (promotion) or issues (education).

Community Calendars: Lists of local events and their dates, time and locations. To submit an entry, send a general news release and direct it to the attention of the community calendar.

Public Affairs Programs: Interview and feature shows planned in the programming schedule to discuss "issues" more than events. Consult with the program director or public affairs director for opportunities to appear on these programs.

News Programs: To get your group publicized in a newscast, prepare a news release as you would for the newspapers. State only the most immediate or dramatic facts putting them into the same form as for public service announcement copy. Use all capital letters, spell out all numbers, double (or triple) space indicate unusual pronunciation in parentheses.

More About PSAs

Before you decide how to get your message on the air, think seriously about whether or not the message serves the public interest and is intended for a large enough audience.

Radio and television time is expensive. When station personnel make a judgment on how its public service time will be distributed, they will undoubtedly consider the relative size of the audience that would be most affected or interested in the message. The need to reach a large number of people will be weighed more heavily than a desire to communicate to a small segment of the community.

Competition is tough. Broadcasters are faced with a tremendous number of requests for free public service time, and not all appeals can be honored. Most stations contribute literally thousands of dollars worth of time and facilities annually to many deserving community efforts. But there are simply not enough broadcast hours to accommodate every request. Your school will be competing with hundreds of other groups, convinced that their projects or programs are as deserving as others.

Since special interest groups want to reach a large audience with a relatively short message, the public service announcement (PSA) can best accommodate that need. It may vary in length from 10 seconds to a minute. Most stations prefer 30-, 20-, and 10-second spots.

One 10-second spot announcement, if aired three or four times per week, may reach more people in the long run than a five-minute or half-hour interview program, thereby offering greater returns on public service publicity.

Call the radio station and meet with the Public Service Director. Find out what the station accepts. Each station has different deadlines and time requirements. If they take a 30-second spot, make sure that you have read it aloud and that it takes no longer than 30 seconds. It can take a little less, but not more. Ask the station if they can give you a copy of a PSA that they aired from another group so that you can use it for style. Two sample PSAs appear in Figure 2 on the next page.

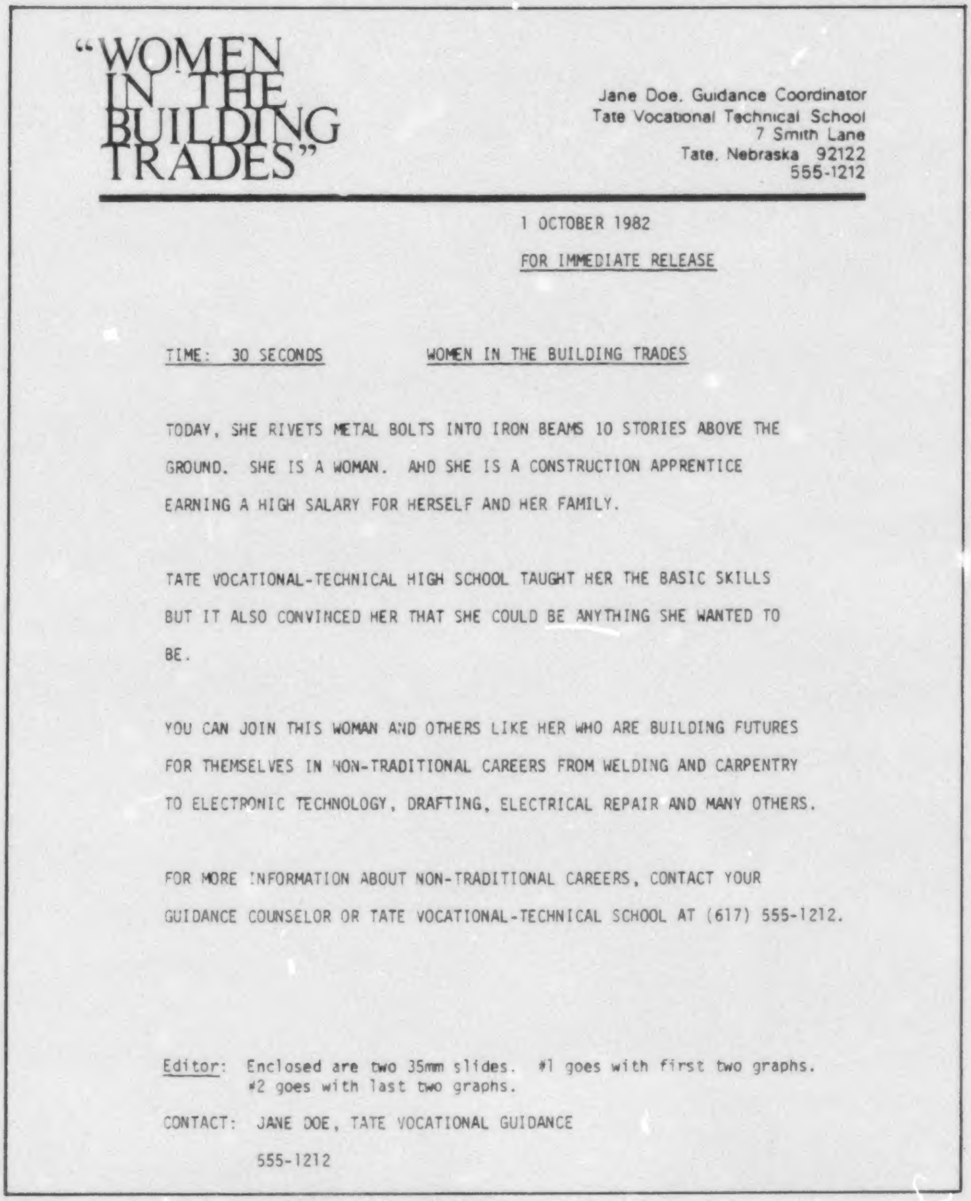
Writing the Copy Once your message has been accepted by the public affairs department, your PSA must be submitted in the best and most practical manner possible. A PSA is written very much like a press release for a newspaper, including the what, when, where, who, why and how of the event.

When writing spots without a stop watch, a good rule of thumb to follow in judging the length is as follows:

60 seconds	140 words
30 seconds	70 words
20 seconds	46 words
10 seconds	23 words

When you prepare a message for broadcast, always triple space and indicate whether it's to be read in :10, :30 or :60 seconds. Once you type it up, read it OUT LOUD with a stopwatch. If it takes you longer than you have indicated it should, edit it so it's at least TWO SECONDS[6] shorter than the maximum allowed length. Here are some tips to remember:

SAMPLE PSA



"WOMEN IN THE BUILDING TRADES"

Jane Doe, Guidance Coordinator
Tate Vocational Technical School
7 Smith Lane
Tate, Nebraska 92122
555-1212

1 OCTOBER 1982

FOR IMMEDIATE RELEASE

TIME: 30 SECONDS WOMEN IN THE BUILDING TRADES

TODAY, SHE RIVETS METAL BOLTS INTO IRON BEAMS 10 STORIES ABOVE THE GROUND. SHE IS A WOMAN. AND SHE IS A CONSTRUCTION APPRENTICE EARNING A HIGH SALARY FOR HERSELF AND HER FAMILY.

TATE VOCATIONAL-TECHNICAL HIGH SCHOOL TAUGHT HER THE BASIC SKILLS BUT IT ALSO CONVINCED HER THAT SHE COULD BE ANYTHING SHE WANTED TO BE.

YOU CAN JOIN THIS WOMAN AND OTHERS LIKE HER WHO ARE BUILDING FUTURES FOR THEMSELVES IN NON-TRADITIONAL CAREERS FROM WELDING AND CARPENTRY TO ELECTRONIC TECHNOLOGY, DRAFTING, ELECTRICAL REPAIR AND MANY OTHERS.

FOR MORE INFORMATION ABOUT NON-TRADITIONAL CAREERS, CONTACT YOUR GUIDANCE COUNSELOR OR TATE VOCATIONAL-TECHNICAL SCHOOL AT (617) 555-1212.

Editor: Enclosed are two 35mm slides. #1 goes with first two graphs. #2 goes with last two graphs.

CONTACT: JANE DOE, TATE VOCATIONAL GUIDANCE
555-1212

TIPS FOR PSAs

- Write for the ear.
- Use the present tense, always.
- Say your copy out loud.
- Be positive--as if you know what you're saying, use the 5 W's and H.
- Be entertaining, not boring--use words that are short, lively and easily read.
- Use simple sentences--noun-verb-object model. Example: "Man bites dog."
- Put copy on one page, all in capital letters typed, triple-spaced. Write out all numbers and give phonetic spelling for names.

  Example:
  - FIFTY-FIVE (55) COURSES IN TRADE AND INDUSTRY
  - ARTHUR POUGH (POW)

- Timing--is it current?
- Don't use jargon.

Remember, write the spot not only the way you want it to sound, but if possible, the way the station would probably air it.

Radio personnel change frequently, so call first to make sure your contact person still works there.

The Radio Beeper

The radio beeper is simply a telephone call to a radio station's tape recorder. You call the station and say, "I have a 'beeper' about our high tech open house (or whatever the message happens to be). It's about 30 seconds long. Can you patch me in to your tape?" It usually takes a few minutes to set up, and sometimes if they're really busy, they may ask to call you back when they're ready.

Be careful, good newspeople will try to interview you after the beeper. You must be quick with your answers because the tape is rolling! You can't take back a live taped interview, so try to anticipate the kinds of questions you might be asked. Be prepared by putting together a fact sheet about your activity, just in case the station asks for more information. If you don't want to comment, you should say "no comment."

Have your beeper timed in advance. It could simply be a press release that you read aloud. Usually, the beeper tries to be more controversial than your standard press release. After you've recorded the beeper, the radio person will get back on the phone and ask your name, your organization, etc.

All-news stations are usually good for beepers since they need to program a whole day of news; they'll be grateful for anything that sounds live. Don't try to get your beeper on all the stations--only those that have the most listeners and/or the ones that market a particular listening public (like popular radio stations for young people, etc.)

Best time to call in beepers is not on the hour or half-hour, but in between these times when the news staff has a little more free time. The biggest listening audiences tune-in between 7 and 9 a.m. and 4 and 6 p.m. --keep this in mind when you're planning your beepers or PSAs.

TV or Not TV?

Like radio, commercial television and public TV stations provide air time for public services announcements. The methods for getting your message on television are similar to those discussed in the previous chapter. Television employs both sight and sound to offer publicity in any of the following forms:

Public Service Announcements: Similar to radio PSAs, television PSAs are submitted either as copy to be read live on the air or as pre-recorded sound. Look for the most general appeal with your announcements--try not to be too selective with your targeting. Television PSAs are usually 10, 20, 30 or 60 seconds in length.

Visuals are usually submitted as horizontal 35mm slides, color film or color videotape. Leave a large border around slides, allowing for copy to be seen on the home receiver. Color film is usually 16mm optical. Color videotape is usually 2 inches wide. The longer the announcement the less appropriate slides will be.

If you need help with TV PSAs, consult with the Public Service Director.

Public Affairs Programs: Contact the Public Service Director with well-researched ideas about appearing on an interview show.

News Programs: Send a news release with a cover letter to the news director or news assignment director. Think of the visual impact your story will make on the air. If the editor considers the event to be newsworthy, a cameraman and/or reporter will be assigned to the story. Be sure your telephone number is obvious on the release.

Cable TV may be another medium for you to explore, and it could be a very worthwhile endeavor because it allows you access to a geographically localized audience. Jose Gonsalves--the bilingual counselor and automotive instructor profiled in the "Promising Practices" chapter of this guide--successfully used his local Cable TV station to attract a large Portuguese speaking audience and talk to them about vocational education. The Resource Section of The Vocational Education Recruiters Guide provides a list of local television stations and information on their programming interests.

Amherst

WTTT
PO Box 67
Amherst, MA 01004

413/256-6794
News Dir: Tim Ashwell
Public Service Dir: Debbie McConnell

Format: 25 - 40 age group.
Covers: Franklin, Hampshire and Hampden Counties.

Beverly

WBVD
"The North Shore's News and
Information Source"
PO Box 344
Beverly, MA 01915

774-7000
News Dir.: Karen Caliri
General Mgr.: S. Eric Chaney

Format: 25-49 age group

Covers: Essex County

PSA: Public Affairs Director, 2 weeks before event. Accepts written PSAs (10, 15, 20 and 30 sec.); and pre-recorded (30, 60 sec.). Station will edit if necessary.

News: Releases to News Director; late-breaking news tips over phone, 774-7150.

SPEAK EASY: Mon.-Fri., 10:05-10:35 a.m. Combination interview, call-in, magazine and commentary. Examines subjects of political and community interest, local affairs.

Call or write one month before desired date. Co-host/producers: Karen Caliri and Kevin McElhinney, Jr.

Attleboro

WARA
"1320 Radio"
8 North Main St.
Attleboro, MA 02703

617/222-1320
News Dir: John Abaray
Promotions: Althier Pino

Format: News, talkshow; 25+ age group.
Covers: Bristol and Norfolk Counties

Boston

WBZ
"BZ Radio 1030"
1170 Soldiers Field Road
Boston, MA 02134

787-7000
Program Mgr.: Rick Starr
Public Service Dir.: Gail Grasso
Assignment Ed.: Connie Lloyd

Format: 25-54 age group

Covers: Mass., R.I., northeastern Conn., central and southern N.H.

PSA: Public Service Director, 2 weeks before event. Accepts written PSAs (30 sec.) typed on letterhead stationery. Station rewrites all PSAs; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 787-7250.

LOVELL DYETT SHOW: Sun., 9 p.m. to midnight. Call-in interview show dealing with issues of concern to minorities; local and national guests.

Call producer 1-2 weeks before desired air date; live in studio. Producer: Stephen Prophet.

Boston (cont.)

WBCN FM-104
1265 Boylston St.
Boston, MA 02215

266-1111
News Dir.: Dinah Vaprin
Public Service Dir.:
Randi Kirshbaum

Format: 18-34 age group

Covers: 75 mile radius of Boston

PSA: Public Service Director, 2 weeks before event. Rewrites all written PSAs (10, 15, 20 and 30 sec.); no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 437-1920.

WBOS-FM
"The New Sound of Boston"
275 Tremont St.
Boston, MA 02116

367-9003
Program Dir.: Jack O'Brien
Public Affairs & PSAs: Jack King

Format: 18-45 age group

Covers: Central and Eastern Mass., Conn., R.I., N.H., Maine

PSA: PSA Director, 1 to 2 weeks before event. Accepts written PSAs (10 sec.); no prerecorded messages.

News: Releases to Program Director; late-breaking news tips over phone, 367-9003.

WEEI-FM
"Softrock, FM 103"
4418 Prudential Tower
Boston, MA 02199

262-5900
News & Public Affairs: Craig Lundquist
Assignment Ed.: Lori Heyman

Format: 18-34 age group

Covers: Standard Metropolitan Statistical Area

PSA: Public Service Director, 2 weeks before event. Accepts written PSAs (10, 20 sec.) ready to be read on air; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 262-5900, ext. 183, 139.

SUNDAY MORNING ENCOUNTER: Sun., 8-9 a.m. Deals with problems, needs and interests of communities in listening area--interviews with public officials, specialists in the fields of medicine, health, education, business, etc.

Call or write 4 weeks before desired air date. Producer/host: Jim Spellmeyer.

CONTACT: 2 minute spots, Mon.-Fri., 10:40 a.m., 1:40 p.m., 7:40 p.m. and three other times during the day. Deals with important issues within the Greater Boston community.

Contact News and Public Affairs Assistant, Lori Heyman.

WILD
"Magic 109"
90 Warren Street
Boston, MA 02119

427-2222
News Dir.: Lee Walters
Public Affairs: Gloria Arnold

Format: Black adult contemporary; 18-49 age group.

Covers: 65 mile radius of Medford

PSA: Public Affairs Director, 2 weeks before event. Accepts written PSAs (15 sec.) and pre-recorded messages (15 and 30 sec.)

News: Releases to News Director; late-breaking news tips over phone, 427-NEWS.

Boston (cont.)

WROR-FM
Government Center
Boston, MA 02114
Mail: RKO, General Bldg.

725-2900
News Dir.: Gary Berkowitz
Public Affairs Dir.: Don Latulippe

Format: 18-49 age group

Covers: Central and eastern Mass., Providence, R.I., N.H.

PSA: Public Affairs Director, 2 weeks before event. Accepts written PSAs (10, 15 sec.) in format ready to be read on the air; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 725-2944.

BLACK ISSUES: Sun., 11-11:30 p.m. Issues affecting Blacks are highlighted on this live, in studio interview show. Issues include the educational system, problems of single parents, cancer among Black Americans, etc.

Call or write Public Affairs Director as soon as possible concerning appearance. Producer/host: Joe Warren.

LIFE SOUNDS: 1 minute segments. Public Affairs Director, Don Latulippe tapes a public service interview which will be of interest to most people, then airs 1-minute segments throughout the day.

Call 2 weeks before desired air time. Taped in the studio or on location.

WUNR
275 Tremont St.
Boston, MA 02116

367-9003
Program Dir.: Norman Ruby
Station Mgr.: Jane Duncklee
Public Service Dir. Claudia Simonetti

Format: Ethnic

Covers: 33 mile radius of Boston

PSA: Public Service Director, 1-2 weeks before event. Accepts written PSAs (10 sec.) in format ready to be read on the air; also pre-recorded messages (60 sec.).

News: Releases to Program Director; late-breaking news tips over phone, 367-9003.

CONTACTO: Wed., 9-9:30 p.m. Spanish language show focusing on issues of importance to the Hispanic community. Guests from locl state and regional scene, discussing issues of health, education, women, unemployment, etc.

Write producer 2 weeks before desired air date. Tapes in studio. Producer/host: Claudio Simonetti.

WUMB-FM
University of Massachusetts
Harbor Campus
Boston, MA 02125

282-2074
General Mgr.: Patricia Monteith
Assistant Genl. Mgr.: Thomas Callahan

Format: 25-40 age group

Covers: Boston and South Shore

PSA: Program Manager, 36 hours before event. Accepts written PSAs (30, 60, 90 sec.) in format ready to be read on the air; pre-recorded messages (30 and 60 sec.).

News: Releases to News Manager; late-breaking news tips over phone, 282-2074.

TEEN TALK: Sat., 9-10:30 a.m.; rerun Sun., 7-8:30 p.m. Magazine format about myths, realities, problems, successes and failures of teenage life. Guests may be local teenagers, entertainers, guidance counselors, representatives of youth organizations, etc.

Call or write producer 2-3 weeks before desired air date. Live and taped in studio and on location. Producer/host: Joan White.

NEW BEGINNINGS: Mon.-Sat., 9:30 p.m.-3 a.m. Quality music, information and cultrual programming that addresses itself to Black experiences and life-styles. Short informational features include members of public service organizations.

Call or write Assistant General Manager, 2 weeks before desired date. Live and taped in studio and on location. Host varies from week to week.

Brockton

WCAV-FM
"98 CAV"
60 Main St.
Brockton, MA 02403

587-2400
Director of Operations: Sid Tufts
Program Dir.: Bill Hess

Format: 18-34 age group

Covers: Southeastern Massachusetts

PSA: Program Director, 2 weeks before event. Accepts written PSAs (15 and 30 sec.) in format ready to be read on the air; and pre-recorded (30 and 60 sec.)

News: Releases to Program Director; late-breaking news tips over the phone, 587-2458.

COMMUNITY ACCESS: Sun., 8:30-9 a.m. Public affairs program for Brockton community; local guests include officials, representatives of public service organizations, etc.

Call or write producer 3 weeks before desired air date. Taped in studio. Producer/host: Pat Barnes.

Cambridge

WCAS
"AM 740"
1348 Cambridge St.
Cambridge, MA 02139

497-2207
Program Dir.: D.K. Gilmore
News and Public Affairs: Bev Mahone

Format: 18-45 age group

Covers: Suffolk, Southern Middlesex, Essex, Plymouth and Norfolk Counties

PSA: Public Service Director, 2 weeks before event. Accepts written PSAs (10 sec.); station rewrites all; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 864-5602.

NORTH STAR: Sun., 10:30-11 a.m. Interview format oriented to Black community; guests from local, state, regional and national scenes.

Write producer 2 weeks before desired air date. Taped in studio. Producer/host: Caroline Ramsey.

N.O.W. WE'RE TALKING: Sun., 10-10:30 a.m. Interview program devoted to women's issues; sponsored by Boston Chapter of National Organization for Women.

Call producer 2-3 weeks before desired air date. Taped in studio. Producer/host: Kate Bennett.

WMBR-FM
3 Ames St.
Cambridge, MA 02142

253-4000
All correspondence to News Dept. or Public Service Announcement

Format: all age groups

Covers: Greater Boston

PSA: Public Service Announcement, 2 weeks before event. Accepts written PSAs (10, 15, 20, 30 sec.); station will edit if necessary; and pre-recorded messages (10, 15, 20, 30 sec.).

News: Releases to News Editor; late-breaking news tips over phone, 253-7777.

INSIDE/OUT: Fri., 7:30-8 p.m. Educational interview talk show; guests usually educators or informative specialists in their field.

Call or write host 4 weeks before desired air date. Producer/host: Bill Foley.

DISABILITY DIRECTIONS: Wed., 7-7:30 p.m. Unique program devoted to discussion of the concerns of the physically disadvantaged; guests from local area and from around New England include experts in the field and representatives from public service groups that offer services to physically handicapped.

Write producer 3 weeks before desired air date. Live in studio. Producer/host: Andrea West.

BLACK PERSPECTIVES: Mon., 7-8 p.m. Combines interviews, documentary and commentary to provide the Black community and general community with music, information, news and culture from around the Third World and around the nation. Guests are political and informative or represent public service groups.

Write producer 3 weeks before desired air date. Live and taped in studio. Producer/host: Fahamisha Shariat.

Fall River

WALE
130 Rock St.
Fall River, MA 02722
Mail: PO Box 208

617/674-3535
News Dir: Dave Pacheco
Prog. Dir: Richard Kingman

Format: Talkshow, news
Covers: Greater Fall River area

WSAR
PO Box 927
Fall River, MA 02722

617/678-9727
News Dir: Angela Dias
Public Service: Marian Medeiros

Format: Talkshow, news
Covers: Bristol County

Falmouth

WCIB-FM
"Stereo 102
Spring Bars Rd.
Falmouth, MA 02540

617/548-3102
News Dir: Christine Luke

Format: 25 - 54 age group
Covers: Eastern Massachusetts

Fitchburg

WFMP-FM
"M-104"
170 Prichard St.
Fitchburg, MA 01420
Mail: PO Box 960

617/343-4897
News Dir: Gael Dussault
Public Service: Wayne West

Format: 18 - 44 age group
Covers: Massachusetts, New Hampshire, Southern Maine

Framingham

WDJM-FM
Framingham State College
Framingham, MA 01701

872-1321
News Dir.: Cindyrose Newfell
Public Affairs Dir.: Penny Godfrey

Format: 18-49 age group

Covers: 10-15 mile radius of Framingham

PSA: Public Affairs Director, 1 week before event. Accepts written PSAs (10, 15, 20, 30, 60 sec.) in format ready to be read on the air; pre-recorded (10, 15, 20, 30, 60 sec.).

News: Releases to News Director; late-breaking news tips over phone, 872-1321.

Y SALSA: Wed., 8:30-10:30 p.m. Public affairs interview show for local Spanish community, guests are mainly from local community.

Write producers 1 week before desired air date. Live in studio. Producers: Susan Grudzinski and Andrea Briasco.

WOMEN'S CENTER: Thurs., 4-4:45 p.m. Interview program dealing with women's issues; guests are political, informative, representatives from public service groups.

Call or write producer 2 weeks before desired air date. Taped in studio with occasional live call-in. Producer: Kenneth Knapp.

WKOX
"KOX Radio, AM for the 80's"
100 Mt. Waite Ave.
Framingham, MA 01701

879-2222
Public Service Dir.: Sandra Sims
News Dir.: Joe Biotta
Public Affairs Dir.: Bob Leone

Format: 25-54 age group

Covers: South Middlesex area

PSA: To PSA WKOX, 10 days before event. Accepts written PSAs (30, 60 sec.); station rewrites; and pre-recorded messages (30, 60 sec.).

News: Releases to News Editor; late-breaking news tips over phone, 875-7402 or 7403.

"MORNINGS" MAGAZINE": Mon.-Fri., 9 a.m.-12 noon. Call-in talk show providing an open forum to discuss local issues and public affairs.

Call or write producer 2 weeks before desired air date. Live in studio. Producer: Joe Ruivo. Hosts: Gene Molter and Ann Roulinaitis.

THE CHANGING PATHS: Sun., 8:30-9 a.m. (also 6-6:30 a.m. on WVBF-FM). Designed to inform public about some of the issues and goings-on in the Framingham Schools; guests are parents, students, administrators and teachers.

Comments and suggestions should be addressed to Public Information Director, Framingham Public Schools, 64 Prior Drive, Framingham, MA 01701. Taped in studio. Host: Dave Scott.

Framingham (cont.)

WVBF-FM
"FM 105"
100 Mt. Waite Ave.
Framingham, MA 01701

879-2222
News Dir.: Joe Giotta
Public Affairs Dir.: Joe Giotta
Public Service Dir.: Tom Lewis

Format: 25-59 age group

Covers: 73 mile radius of Needham

PSA: Public Service Director, 4 weeks before event. Accepts written PSAs (10, 15 sec.)--station edits. No pre-recorded messages.

News: Releases to News Director. Accepts late-breaking news tips over phone, 875-7402 or 7403.

THE CHANGING PATHS: Sun., 6-6:30 a.m. (also 8:30-9 a.m. on WKOX-AM radio). Produced by the Public Information Director of Framingham Public Schools, this program is designed to inform the public about some of the issues and goings-on in the Framingham schools. Guests are parents, students, administrators and teachers.

Framingham Public Schools prefers to seek their own guests, but comments and suggestions can be addressed to Public Information Director. Framingham Public Schools, 64 Prior Dr., Framingham, MA 01701.

THE SPANISH SHOW: Sun., 11:30 p.m. to midnight. Broadcast in Spanish, music, interview program featuring guests who have contact with the Hispanic community.

Write News Director 2 weeks before desired air date. Live in studio
Producer/host: Caesar Coloma.

Gardner

WGAW
PO Box 87
Gardner, MA 01440

617/632-1340
News Dir: John Driscoll
Public Service: Mark Rossi
Public Affairs: Dan O'Neil

Format: 25+ age group
Covers: Northers Worcester County

Greenfield

WHAI-FM
PO Box 32
Greenfield, MA 01302

413/774-4301
News Dir: Maggie Haigis
Public Affairs: Jay Fidanza

Format: 25 and older
Covers: Franklin and Hampshire Counties

Holyoke

WCCH-FM
Holyoke Community College
303 Holmstead Ave.
Holyoke, MA 01040

413/536-5201
News Dir: Craig Larson
Public Service: Dan Foley
Public Affairs: Jon White

Format: 16 - 35 age group
Covers: Greater Holyoke area

Hyannis

WCOD-FM
"FM-106"
105 Stevens St.
Hyannis, MA 02601

617/775-6800
News Dir: John Mooney

Format: 18+ age group
Covers: Barnstable, Plymouth, Nantucket and Bristol Counties

WQRC-FM
"Stereo 100-FM"
737 W. Main St.
Hyannis, MA 02601

617/771-1224
News Dir: Ed Semprini
Public Affairs: Francis L. Broadhurst

Format: 35+ age group
Covers: All of Cape Cod area and the South Shore

Lawrence

WCCM
"Radio 8--We're All About Greater Lawrence"
33 Franklin St.
Lawrence, MA 01840

683-7171
News Dir.: John Evans
Public Affairs Dir.: John Moran

Format: 25-54 age group

Covers: Essex and northern Middlesex Counties

PSA: Public Affairs Director, 10 days to 2 weeks before event. Accepts written PSAs (10 sec.) in format ready to be read on the air; and pre-recorded (10 sec.)

News: Releases to News Director; late-breaking news tips over phone, 685-9494.

124

WCGY-FM
"WCGY-FM 94--The Greatest Hits of Rock & Roll"
33 Franklin St.
Lawrence, MA 01840

683-7171
News Dir.: John Evans
Program Dir.: Cherly Gowdy

Format: 25-44 age group

Covers: Central and eastern Mass., northern R.I., northeastern Conn., southern Maine and N.H.

PSA: Public Service Director, 10 days to 2 weeks before event. Accepts written PSAs (10 sec.) in format ready to be read on the air; and pre-recorded messages (10 sec.).

News: Releases to News Director; late-breaking news tips over phone, 729-9470.

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Leominster

WLMS
"Radio One Hundred"
19 Water Sn.
Leominster, MA 01453
PO Box 1000

617/537-4141
News Dir: Bob Morgan
Public Affairs: Edie Bilotta

Format: 18+ age group
Covers: Worcester and western Middlesex Counties

Lowell

WCAP
"AM 98"
243 Central St.
Lowell, MA 01852

454-0404
News Dir.: Fred Hoskins
Program Dir.: Joseph Corcoran

Format: 25 and over age group

Covers: Middlesex and Essex Counties

PSA: Program Director, 1 week before event. Accepts written PSAs (10, 15, 30 sec.) in format ready to be read on the air; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 458-1266.

SPECIAL ASSIGNMENT: (3 minute segs.). Four different segments between 6 a.m. and 12 noon on the same subject; slanted toward the local community.

Contact News Director 2 to 3 weeks before desired interview date. Interviews are conducted over the phone and taped. Hosted and produced by News Department.

FOCUS: Mon.-Fri., mornings. Three separate 3-minute segments; one subject is discussed each day; topics usually local in nature.

Call Producer 2 weeks before desired air date. Taped in studio and on location. Producer/host: Mary Blake.

WJUL-FM
"The FM Alternative"
University of Lowell
1 University Ave.
Lowell, MA 01854

459-0579
Public Service Dir.: Paul Bischoff
News Dir.: Steve Durkin

Format: 16-35 age group

Covers: Northern and western Mass., southern N.H.

PSA: Public Service Director, 4 weeks before event. Accepts written PSAs (20, 30 sec.) in format ready to be read on the air; and pre-recorded messages (30, 60 sec.)

News: Releases to News Director; late-breaking news tips over phone, 459-0579.

WSSH-FM
"Wish"
4 Broadway
Lowell, MA 02853

458-8486
Operations Mgr.: Eric Johnson
General Mgr.: Arnold S. Lerner

Format: 18-48 age group

Covers: Eastern Mass. and southern N.H.

PSA: Operations Manager, 2 weeks before event. Accepts written PSAs (10, 15, 20, 30 sec.); station rewrites; no pre-recorded messages.

News: Releases to Operations Manager; does not accept late-breaking news over phone.

Lowell (cont.)

WLLH
4 Broadway
Lowell, MA 01853

458-8486
News Dir.: Kevin Flanagan
Program Dir.: Michael Colby

Format: 18-49 age group

Covers: Greater Lowell, Greater Lawrence area

PSA: Program Director, 2 weeks before event. Accepts written PSAs (10, 15 sec.) in format ready to be read on the air; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 458-8486 in Lowell or 682-2148 in Lawrence.

BLACKS IN THE MERRIMACK VALLEY: Sun., 10:30-11 a.m. Commentary and interviews oriented toward the Black community, local and international.

Call or write producer 1-2 weeks before desired air date. Taped in studio. Producer/host: Ben Armstrong.

WXKS-FM
"KISS-108"
99 Revere Beach Parkway
Medford, MA 02155
Mail: OI BOX 128

396-1430
General Mgr.: Rich Balsbaugh
Program Dir.: Sonny Joe White
News Director: Bill Rossi

Format: 18-34 age group

Covers: Eastern and central Mass., Cape Cod, southern Maine, N.H. and R.I.

PSA: Public Service Director, 10 days before event. Accepts written PSAs (15 sec.); station rewrites all; no pre-recorded messages.

News: Releases to News Department; late-breaking news tips over phone, 395-3200.

THE BLACK FAMILY EXPERIENCE: Sun. 7-7:30 a.m. (see WXKS-AM for description.)

IN TOUCH: Sun., 7:30-8 a.m. (see WXKS-AM for description).

Medford

WMFO-FM
Tufts University
Medford, MA 02153
Mail: OI Box 65

625-0800
Program Dir.: John Karp
News and Public Affairs: Jeff Ponting

Format: 18-34 age group

Covers: 10-12 mile radius of Medford

PSA: Public Affairs Director, 2 weeks before event. Accepts written PSAs (20, 30 sec.) in format ready to be read on the air; pre-recorded (30, 60 sec.).

News: Releases to News Director; late-breaking news tips over phone 625-0800.

SOMETHING ABOUT THE WOMEN: Sat., 1 a.m.-2 p.m. Discusses women's issues; guests are usually local.

Call or write host 3 weeks before desired air date. Live in studio. Producer/host: Dawn Paul.

CONTACTO: Mon.-Thurs., 6-7:30 p.m. For Portuguese community in Cambridge-Somerville area; music, news and occasional guests.

Write producer/host c/o station, 1-2 weeks before desired air date. Live in studio. Producer/host: Jose Moura.

ALTERNATIVE PERSPECTIVE: Sun., 5:30-6 p.m. Magazine format with guests from local and national scene. Subjects covered range from the arms race to rent control.

Call News and Public Affairs Director, 2 weeks before desired air date. Live in studio. Producer/host: Jeff Ponting.

Milton

WEZE
100 Riverside Ave.
Milton, MA 02186

328-0880
News Dir.: Dale Anderson
Public Affairs: Jeannine Graf

Format: 18-49 age group

Covers: Suffolk, Norfolk, Middlesex, Essex, Salem, Plymouth and Bristol Cnty.

PSA: Public News Director, 2 weeks before event. Accepts written PSAs (30 sec.); station rewrites all; no pre-recorded messages.

News: Releases to News Director; late-breaking news tips over phone, 328-0880.

SPECTRUM: Sat., 9:30-10 p.m. Magazine format; guests from national and local scene have included authors, representatives from Massachusetts Association of Retarded Citizens and various people with different life styles.

Call producer 2 weeks before desired air date. Producer/host: Jeannine Graf

Natick

WGTR
"G-1060"
24 W. Central St.
Natick, MA 01760

617/655-2500
News Dir: Mike Cahill
Public Affairs: Tom Callahan

Format: 25+ age group
Covers: Eastern Massachusetts

New Bedford

WJFD-FM
270 Union St.
New Bedford, MA 02740

617/997-2929
News Dir: Manuel Calado
Public Affairs: Fatima Moniz

Format: Latin music and local, national, international news for Portuguese community
Covers: Greater New Bedford area

WMYS-FM
737 Country St.
New Bedford, MA 02740
Mail: PO Box H3201

617/996-3377
News Dir: Russ Baldwin
Public Affairs: Gary Golas

Format: 18 - 49 age group
Covers: Bristol, Plymouth, Suffolk, Norfold and Barnstable Counties

Newton

WNTN
"15 1/2 AM, Your Daytime Nightclub"
143 Rumford Ave.
Newton, MA 02166

969-1550
News Dir : Colleen Hughes
Public Affairs Dir.: Rob Rudnick

Format: 18-49 age group

Covers: 60 mile radius of Newton

PSA: Public Affairs Director, 2 weeks before event. Accepts written PSAs (15 sec.); station rewrites all; and pre-recorded (10, 30, 60 sec.).

News: Releases to News Director; late-breaking news tips over phone, 969-1550.

FOCUS 1550: Sat., 12:30-1 p.m. Explores varieties of education; guests are students, educators and administrators from different institutions and backgrounds.

Contact co-hosts by phone or letter 2 weeks before desired air date. Live in studio. Co-Producer/hosts: Lillian Travaglini and Mahesh Sharma.

North Adams

WMNB-FM
466 Curran Hwy.
North Adams, MA 02147

413/663-6567
News Dir: Ronald Plock

Format: 18 and older
Covers: Berkshire County

Northampton

WHMP-FM
"FM-99"
15 Hampton AVe.
Northampton, MA 01060

413/584-4275
Public Service: Bob Martin

Format: 21 - 49 age group
Covers: Hampshire County

North Dartmouth

WUSM-FM
"FM-91"
Old Westport Rd.
North Dartmouth, MA 02747

617/999-8174
Public Service: Linda Schmidt

Format: 18 - 25 age group
Covers: Bristol County

Orleans

WKZE-FM
"Cape Cod's Choice:
PO Box 1170
Orleans, MA 02653

617/255-3220
News Dir: Steve Sharek
Public Affairs: Chris Boles

Format: 18 and older age group
Covers: Barnstable and southern Plymouth Counties

Pittsfield

WBEC-FM
"Stereo 105"
PO Box 958
Pittsfield, MA 01202

413/499-3333
News Dir: Bill Braulty
Public Affairs: Bill Braulty

Format: 18 - 34 age group
Covers: Berkshire, Franklin, Hampshire and Hampden Counties

WBRK-FM
"K 101"
100 North St.
Pittsfield, MA 01201

413/442-1553
News Dir: Howard Herman
Public Service: Ron Lee

Format: 18 - 49 age group
Covers: Berkshire County

WUHN
"Radio One"
501 East St.
Pittsfield, MA 01202
Mail: PO Box 1265

413/499-1531
News Dir: Fred Lantz
Public Service: Russ Arkroyd

Format: 25+ age group
Covers: Berkshire and Franklin Counties

WUPE-FM
501 East St.
Pittsfield, MA 01202
Mail: PO Box 1265

413/499-1531
News Dir: Fred Lantz
Public Service: Russ Arkroyd

Format: 18 and older age group
Covers: Berkshire and Franklin Counties

Plymouth

WPLM
"Radio Voice of America's Hometown"
Pilgrim Highway
Plymouth, MA 02360
Mail: Rte. 3

746-1390
News Dir.: Jim Dailey
Program Dir.: Gary Collard
Public Service Dir.: Gary Collard

Format: 25 and over age group

Covers: Plymouth and Barnstable counties

PSA: Public Affairs Director, as late as 24 hours before event. Prefers pre-recorded PSAs (30 and 60 sec.).

News: Releases to News Director; late-breaking news tips over phone, 746-1390.

INTERVIEW: Mon.-Sat., 10:45 a.m. 5 to 10 minute segment; public service show for Cape Cod--interviews representatives of public service groups that provide services to the Cape.

Producer prefers to seek own guests. Live in studio. Producer/host: Priscilla Gray.

ENCOMPASS: Tues., 7:15 p.m. 15 minutes. When pre empted by professional sports, program is moved to 3:15 p.m. Public affairs show for South Shore listening area consists of interviews and feature stories.

Call station for contact information. Taped in studio. Produced and hosted by WPLM staff.

WPLM-FM
"Radio Voice of America's Hometown"
Pilgrim Highway
Plymouth, MA 02360
Mail: Rte. 3

746-1390
News Dir.: Jim Dailey
Program Dir.: Gary Collard
Public Service Dir.: Jane Day

Format: 25 and over age group

Covers: Southeastern New England

PSA: Public Affairs Director, as late as 24 hours before event. Accepts written PSAs (30, 60 sec.); but prefers pre-recorded (30, 60 sec.)

Springfield

WHYN-FM
1331 Main St.
Springfield, MA 01101

413/781-1011
Assignment Editor: Doug Cope

Format: 25+ age group
Covers: Hampden, Hampshire and Franklin Counties

WMAS-FM
"FM 95"
101 West St.
Springfield, MA 01104

413/737-1414
News Dir.: Ron Russell
Public Service: Dave Mallo

Format: 18 - 34 age group
Covers: Central and Western Massachusetts

Springfield (cont.)

WSPR
"The Spirit of Springfield"
63 Chestnut St.
Springfield, MA 01103

413/732-4182
News Dir: Bill Brady

Format: News, music, regional sports; 25+ age group
Covers: Hampshire and Hampden Counties

Walpole

WSRB-FM
"Walpole Radio"
Walpole High School
Common Street
Walpole, MA 02081

617/668-6543
News Dir: Neil White

Format: local news, music, sports; 16 and older
Covers: Walpole area

Ware

WARE
"Radio 125"
90 South St.
Ware, MA 01082

413/967-6231
News Dir: J.P. Ellery
Public Affairs: Jacqueline Murphy

Format: local news, sports, music; 18 and older age group
Covers: Hampden, Hampshire and Worcester Counties

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Worcester

WAAF-FM
34 Mechanic St.
Worcester, MA 01608

617/752-5611
News Dir: Lana Jones
Public Affairs: Lana Jones
Public Service: Karen Grace

Format: Teen to 30s age group
Covers: Greater Worcester area

139

Worcester (cont.)

WCUW-FM
910 Main St.
Worcester, MA 01610

617/753-1012
News Dir: Patricia Kemp
Public Affairs: Jane Brown

Format: Ethnic music and programming
Covers: Worcester and central Massachusetts

WSRS-FM
PO Box 961
Worcester, MA 01602

617/757-6321
News Dir: Dave Swan
Public Service: Jay Victor

Format: 18 and older age group
Covers: Worcester area

SELECTED MASSACHUSETTS RADIO STATIONS BY CALL LETTERS

WAAF-FM, Worcester
WALE, Fall River
WARA, Attleboro
WARE, Ware

WBCN-FM, Boston
WBEC-FM, Pittsfield
WBOS-FM, Boston
WBRK-FM, Pittsfield
WBVD, Beverly
WBZ, Boston

WCAP, Lowell
WCAS, Cambridge
WCAV-FM, Brockton
WCCH-FM, Holyoke
WCCM, Lawrence
WCGY-FM, Lawrence
WCIB-FM, Falmouth
WCOD-FM, Hyannis
WCUW-FM, Worcester

WDJM-FM, Framingham

WEEI-FM, Boston
WEZE, Boston

WFMP-FM, Fitchburg

WGAW, Gardner
WGTR, Natick

WHAI-FM, Greenfield
WHMP-FM, Northampton
WHYN-FM, Springfield

WILD, Boston

WJFD-FM, New Bedford
WJUL-FM, Lowell

WKOX, Framingham
WKZE-FM, Orleans

WLLH, Lowell
WLMS, Leominster

WMAS-FM, Springfield
WMBR-FM, Cambridge
WMFO-FM, Medford
WMHC-FM, South Hadley
WMNB-FM, North Adams
WMYS-FM, New Bedford

WNTN, Newton

WPLM, Plymouth
WPLM-FM, Plymouth

WQRC-FM, Hyannis

WROR-FM, Boston

WSAR, Fall River
WSPR, Springfield
WSRB-FM, Walpole
WSRS-FM, Worcester
WSSH-FM, Lowell

WTTT, Amherst

WUHN, Pittsfield
WUMB-FM, Boston
WUNR, Boston
WUPE-FM, Pittsfield
WUSM-FM, North Dartmouth

WVBF-FM, Boston

WXKS-FM, Medford

SELECTED MASSACHUSETTS TV STATIONS

Adams

WCDC-TV, Ch. 19
341 Northern Blvd.
Albany, NY 12204
518/436-4822
News Dir: Tom Bryson
Public Affairs: Judy Burns

Covers: Berkshire, Franklin, Hampshire and Hampden Counties

Boston

WBZ-TV, Ch. 4
1170 Soldiers Fld. Rd.
Boston, MA 02134
617/787-7000
Public Affairs: Lois Shoenholz
Public Service Coord: Joyce Gallagher Sullivan

WCVB-TV, Ch. 5
5 TV Place
Needham, MA 02192
617/449-0400
Community Service: Donna M. Latson
Public Affairs: Phillip Balboni
News Director: Jim Thistle

WGBH-TV, Ch. 2
125 Western Ave.
Brighton, MA 02134
617/492-2777
News Dir: Steve Atlas
Community Relations: Beth Pile

WGB[illegible] Ch. 44
12[illegible]tern Ave.
[illegible]hton, MA 02134
617/492-2777
News Dir: Steve Atlas
Community Relations: Beth Pile

WLVI-TV, Ch. 56
75 Morrissey Blvd.
Boston, MA 02125
617/288-3200
News and Pub. Affairs: Natalie McGiver

WNAC-TV, Ch. 7
RKO General Bldg.
Boston, MA 02114
617/725-2700
News Dir: Peter Leone
Community Service: Nancy Novelline
Community Affairs: Dennis Wright

WQTV, Ch. 68
390 Comm. Ave.
Boston, MA 02215
617/267-1530
News Dir: Elliott Francis
Public Affairs: Elliot Francis

WSBK-TV, Ch. 38
83 Leo Birmingham Pkwy.
Boston, MA 02135
617/783-3838
Program Dir: Judith L. Jurisch

WXNE-TV, Ch. 25
CBN Continental Broadcasting, Inc.
Needham Hts., MA 02194
617/449-4200
Public Service: Carole Reichenbach

New Bedford

WLNE-TV, Ch. 6
430 County St.
New Bedford, MA 02741
617/992-6666
News Dir: John Sweeney
Public Affairs: Pat Grande

Springfield

WGBY-TV, Ch. 57
WGBH Educational Foundation
44 Hampden St.
Springfield, MA 01103
413/781-2801
Public Information: Fran McNulty
Public Affairs: Tom Appleby

WGGB-TV, Ch. 40
1300 Liberty St.
Springfield, MA 01101
413/785-1911
News Dir: Durham Caldwell
Public Service: Anita-Louise Ford

WWLP-TV, Ch. 22
PO Box 2210
Springfield, MA 01101
413/786-2200
News Dir: Keith Silver
Public Service: Erica Broman

Worcester

WSMW-TV, Ch. 27
127 Beverly Rd.
Worcester, MA 01605
617/852-0027
News Dir: Katy Cowdery
Public Affairs: Barbara Yates

TELEVISION STATIONS BY CALL LETTERS

WBZ-TV, Ch. 4, Boston
WCDC-TV, Ch. 19, Adams
WCVB-TV, Ch. 5, Boston

WGBH-TV, Ch. 2, Boston
WGBX-TV, Ch. 44, Boston
WGBY-TV, Ch. 57, Springfield
WGGB-TV, Ch. 40, Springfield

WLNE-TV, Ch. 6, New Bedfo
WLVI-TV, Ch. 56, Boston
WNAC-TV, Ch. 7, Boston

WQTV-TV, Ch. 68, Boston
WSBK-TV, Ch. 38, Boston
WSMW-TV, Ch. 27, Worcester

WWLP-TV, Ch. 22, Springfie
WXNE-TV, Ch. 25, Boston

SELECTED MASSACHUSETTS CABLE STATIONS

ADAMS-RUSSELL CABLEVISION - PEABODY, INC.

29 Lowell St.
Peabody, MA 01960
617/532-4104
General Mgr: Michael Giampietro
Covers: Peabody

ARLINGTON CABLESYSTEMS

81 Mystic St.
Arlington, MA 02174
617/643-5252
Public Affairs Dir: Nancy Bicknell
Covers: Arlington

BAY CABLE TV ASSOCIATES

149 Wareham Rd.
Marion, MA 02738
617/748-2400
News Director: Jim Besse
Public Affairs Dir: Jim Besse

Covers: Marion, Mattapoisett, Wareham

BERKSHIRE CABLE TV CO., INC.

Silver St.
Lee, MA 01238
Mail: PO Box J
413/528-0676
General Mgr: Jack Diegel
Covers: Great Barrington, Stockbridge, Lenox

CAMPBELL COMMUNICATIONS, INC.

88 Sandwich St.
PO Box CABLE
Plymouth, MA 02360
News Director: Jane Day
Covers: Plymouth, Kingston

CAPE CABLE TV

15 Locust Rd.
Orleans, MA 02653
617/255-7300
Public Affairs: John Belko
Covers: Orleans, Brewster

CAPE COD CABLEVISION CORPORATION

28 White's Path
South Yarmouth, MA
02664
617/771-3700
Owners: Richard Leghorn & S. Kent MacNowen
Covers: Barnstable, Yarmouth, Dennis, Harwich, Chatham

COLONIAL CABLEVISION OF REVERE, INC.

334 Broadway
Revere, MA 02151
617/289-2288
News Director: Marilyn Cohen
Public Affairs: Andrei Campeneau
Covers: Revere

COMMONWEALTH CABLEVISION OF MASSACHUSETTS, INC.

38 Mainline Dr.
PO Box 457
Westfield, MA 01086
Program Dir: Lynne Nelson
Covers: West Sprinfield, Westfield, Agawam, Holyoke, S. Hadley, Granby

COMMUNITY CABLEVISION OF FRAMINGHAM

855 Worcester Rd.
Framingham, MA 01701
617/879-7510
General Mgr: E.M. Goldman
Covers: Framingham

CONTINENTAL CABLEVISION OF MASSACHUSETTS, INC.

1349 Centre St.
PO Box 96
Newton Centre, MA 02159
617/332-1880
Program Dir: Steven Feldman
Covers: Newton

CONTINENTAL CABLEVISION OF MASSACHUSETTS, INC.

600 Main St., Ste.3000
Reading, MA 01867
617/944-6400
Regional Mgr.: Jeffrey B. Carroll
Covers: Saugus, Reading, Winchester, Watertown, Beverly

CONTINENTAL CABLEVISION OF NEW HAMPSHIRE, INC.

466 Essex St.
Lawrence, MA 01840
617/687-2288
Program Dir: Bruce Arnold
Covers: Methuen, N. Andover, Lawrence

CONTINENTAL CABLEVISION OF NORTHAMPTON, INC.

186 Main St.
Northampton, MA 01060
413/584-8661
News Dir: Steven Orloff
Covers: Northampton, Florence, Leeds

COX CABLE BERKSHIRE

225 Hodges Crossroad
North Adams, MA 01247
413/664-4011
Manager: John Kashynski
Covers: Adams, N. Adams, Cheshire, Williamstown, Clarksburg

DEERFIELD CABLE SYSTEMS, INC.

36 School St.
Greenfield, MA 01301
413/773-7665
V.P. Manager: Jim Marlowe
Covers: Deerfield, Northfield, Sunderland, Bernardston

GREATER BOSTON CABLE TELEVISION, INC.

Zion Hill
Woburn, MA 01801
Mail: PO Box 257
617/935-2288
News Dir: Dave Billingsley
Covers: Woburn, Stoneham, Burlington, Wilmington, Billerica

GREATER CHICOPEE CABLEVISION, INC.

16 Ames Ave.
Chicopee, MA 01013
413/592-5771
Manager: Bob Gaboury
Covers: Chicopee

GREATER EASTHAMPTON CABLEVISION, INC.

186-A Northampton St.
Easthampton, MA 01027
413/527-3150
General Mgr: Robert Gaboury
Covers: Easthampton

GREATER FALL RIVER CABLE TV

80 Warren St.
Fall River, MA 02772
Mail: PO Box 671
617/675-1171
Community Program Dir: Joseph Langham
Covers: Fall River

GREATER NEW ENGLAND CABLEVISION

97 Windsor St.
Ludlow, MA 01056
413/583-5171
General Mgr: Larry Langevin
Covers: Ludlow, Wilbraham, E. Longmeadow

GREATER WEBSTER-DUDLEY CATV

123 1/2 East Main St.
Webster, MA 01570
617/943-8621
General Mgr: George Corriveau
Covers:Webster, Dudley, Southbridge

INLAND BAY CABLE TV ASSOCIATES

8 North Main St.
Attleboro, MA 02703
617/222-1320
General Mgr: Peter Ottman
Covers: Attleboro

LOWELL CABLE TELEVISION, INC.

Washer St.
Lowell, MA 01853
Mail: PO Box 1121
617/459-3313
News Dir: Dave Billingsley
Public Affairs: Steve Coady
Covers: Lowell

MASSACHUSETTS CABLEVISION, INC.

Highfield Depot St.
Falmouth, MA 02541
617/548-7784
Manager: Frank McNamara
Covers: Falmouth

MONTACHUSETT CABLE TV, INC.

762 North Main St.
Leominster, MA 01453
617/534-3101
General Mgr: Kent D. Ulicker
Covers: Fitchburg, Leominster, Gardner

NEW ENGLAND CABLEVISION OF MASSACHUSETTS, INC.

11 Friend St.
Amesbury, MA 01913
617/388-3335
V.P. & Manager: Lee Stanley
Covers: Amesbury

PIONEER VALLEY CABLEVISION, INC.

241 Triangle St.
Amherst, MA 01002
413/549-3556

Manager: August Lavelli, Jr.

Covers: Amherst

PIONEER VALLEY CABLEVISION, INC.

9 Dickinson St.
Greenfield, MA 01301

413/774-2744
General Mgr: August Lavelli, Jr.

Covers: Greenfield, Turner's Falls, Shelburne

PIONEER VALLEY CABLEVISION, INC.

497 Main St.
Palmer, MA 01069

413/283-8363
General Mgr: Donna Martell

Covers: Palmer, Ware, Warren, Monson

QUINEBAUG VALLEY CABLEVISION, INC.

5 Central St.
Southbridge, MA 01551

617/764-2581
Mgr: George Corriveau

Covers: Southbridge

ROLLINS CABLEVISION OF MASSACHUSETTS, INC.

1629 Lakeview Ave.
Dracut, MA 01826

617/957-5640
General Mgr: Lawrence M. Fitzsimmons

Covers: Dracut and Andover

STAN FRAN CORPORATION

18 South Central St.
Haverhill, MA 01830
Mail: PO Box 280

617/373-5629
General Mgr: Robert E. Miclette
Covers: Haverhill, Groveland

TELEPROMPTER OF WORCESTER, INC.

258 Park Ave.
Worcester, MA 01609

General Mgr: William Phillips
Covers: Worcester, Leicester, Spencer and Auburn

WARNER AMEX CABLE COMMUNICATIONS, INC.

181 Union St.
Lynn, MA 01902

617/599-5808
Assist. Public Access Dir:
Marsha Billias

282 Mystic Ave.
Medford, MA 02155

617/391-8400
Access Coordinator: Laurie Whitman

Covers: Chelsea, Everett, Medford, Melrose, Somerville and Winthrop

395 Main St.
Athol, MA 01331

617/249-4377
General Mgr: Milford Hartin

Covers: Athol and Orange

WARNER CABLE PITTSFIELD/DALTON

301 North St.
Pittsfield, MA 01201

413/443-4755
General Mgr: John Guachione

Covers: Pittsfield, Dalton, Richmond

WHALING CITY CABLE TV, INC.

700 Kempton St.
New Bedford, MA 02740

617/997-6701
Community Program Directon:
Joseph Langhan

Covers: New Bedford, Dartmouth

MASSACHUSETTS CABLEVISION, INC.

Highfield Depot St.
Falmouth, MA 02541

617/548-7784
Manager: Frank McNamara

Covers: Falmouth

MONTACHUSETT CABLE TV, INC.

762 N. Main St.
Leominster, MA 01453

617/534-3101
General Mgr: Kent D. Ulicker

Covers: Fitchburg, Leominster, Gardner

NEW ENGLAND CABLEVISION OF MASSACHUSETTS, INC.

11 Friend St.
Amesbury, MA 01913

617/388-3335
V.P. & Mgr: Lee Stanley

PIONEER VALLEY CABLEVISION, INC.

241 Triangle St.
Amherst, MA 01002

413/549-3556
Manager: August Lavelli, Jr.

Covers: Amherst, Pelham

FOOTNOTES: Making Headlines

[1] Daniel E. Koble, Jr. et al. Public Relations Handbook for Vocational Educators in Large Cities. National Center for Research in Vocational Education. Ohio State University: 1978.

[2] Rodney K. Spain. "How to Get Your Program Covered on the Evening News," Recruitment Skills: Unlocking Nontraditional Careers--Sex Equity Training Package. National Center for Research in Vocational Education. Ohio State University: 1982.

[3] American Vocational Association. Promoting Vocational Education: A Public Relations Handbook for Vocational Educators. Washington, D.C. 1978, p. 57.

[4] Sunrise Corporation. Helpful Things You Should Know About Media and Publicity. Providence, R.I.: 1982.

[5] Minneapolis. Communication Center Media Directory: A Guide to Print and Electronic Media. Minneapolis, Minn.

[6] Rodney K. Spain, op.cit.

[7] Sunrise Corporation, op. cit.

6

DESIGNING IDEAS

Advertising

Media Advertising can be an expensive investment, but there are a variety of advertising strategies you can use to effectively promote vocational education without putting a big bite on your budget. We have already covered several of these strategies, including news articles, radio and television PSAs and public programs. This chapter will look at some of the design considerations involved in other forms of advertising, specifically display ads, brochures and posters.

Many vocational schools have ready access to the kinds of equipment, supplies and expertise required to design and produce print media--use them. Your teachers and counselors might be recruited to work on certain aspects of an advertising campaign, students might become involved by using the advertising campaign as a special project for a particular course or as an activity sponsored by a student organization. Graphic arts and printing classes are obvious examples of production resources, but you might also be able to work with students in related courses like English composition, to write the copy for your ads or use the space and supplies in a mechanical drafting class to assist in layout and design specs, etc.

What about identifying external resources to finance your advertising activities? Look for donations or technical assistance from businesses who work closely with your vocational programs. Co-op employers or members of craft advisory committees might be willing to sponsor an ad in the local newspaper or trade magazine to promote a special project or event at your school. Stores that advertise regularly in the paper could be asked to donate space in their ads to put in a good word for vocational education. Local banks or public utilities could be approached to include inserts with their customers' monthly statements that talk about vocational education. If local resources are limited, you might consider coordinating a regional advertising campaign with other vocational schools in the area, pooling your resources and broadening the focus of your advertising to reach a larger audience.

Advertising rates in the print media vary and are based largely on the circulation of the publication. The Boston Sunday Globe, for example, has an estimated circulation of almost 750,000 and charges $76.30 per column inch of advertising space. A small weekly newspaper like the Whitman Times (circulation 639), on the other hand charges only $2.25 per column inch. If your recruitment target area included Whitman and the surrounding area, you would probably make better use of your advertising space and money by focusing in on local area newspapers.

Six Steps to Effective Ads

In preparing your ad for print, remember that white space is as important to your design as your graphics and promotional copy. Don't try to fill every inch of space with words and pictures. Use good, sharp photos or artwork, such as a drawing or logo, to help draw the reader's eye to your ad. We'll look at these and other design strategies in more detail later.

The public is bombarded daily with advertisements--as many as 1,500 different messages every working day. Each one is competing for our attention but we can't possibly digest them all and retain our sanity. Here are some essential criteria to help you design the kind of ad that people will want to read.[1]

Grab the Reader's Attention. There must be something dramatically different about your ad if it is to catch the scanning eye of the reader. Attention-winning devices or gimmicks like illustrations or unusual typography generally work much faster than straight copy. Just think about how many hundreds of words appear on one page of a tabloid-size newspaper. If your ad doesn't include a strong graphic or appealing headline, you might be overlooked.

Pass the Split-Second Interest Test. Once you have captured the reader's attention, you have perhaps six or seven seconds to convince each reader that what you have to say will be worthwhile. This message has to be stated in a very few, well-chosen words. And, those words must be immediately understood by the reader whose momentary attention you have just won.

Make the Ad Organization Obvious. Even after you have convinced the reader that you have something important to say, you must be careful to maintain that interest. Organize your information and present it so that key points are easily recognized (by larger, bold type, for example). Don't make the reader search through an ad for specific information.

A good ad uses space, layout, typography, illustrations, and sometimes even color to guide the reader through the message as smoothly as possible. This careful organization should be obvious at first glance. A reader is more likely to invest a few minutes in your ad if it is easy to read and pleasing to look at.

Visual organization is perhaps the principal challenge to the designer. It should be neatly tied into the prior attention-getting strategy and the display of the split-second interest clinching copy. That way, the reader is led easily from a superficial glance (attention) to a peaking of curiosity (interest) to a serious absorption in the message.

Present Your Message with Clarity. After you've hooked the reader, you need to win him or her over with a persuasive pitch. This is where your skill in copywriting takes over. The copywriter's mission is to give the reader the clearest, most appealing concept of your product or program.

Flamboyant adjectives have very little effect at this point, and may even undermine your credibility. Be straightforward in your brief presentation of the important facts. Stress the benefits the reader can get from your vocational program (quality education, marketable skills, exposure to world at work); readers are essentially interested in how vocational education will benefit themselves or their families.

Overcome Suspicion. Most readers are automatically suspicious of ads and other forms of sales talk. To get action, we have to help the reader overcome this suspicion. One way to do this in program ads is to provide statistics or case histories of successful students. Another way is to quote authorities whose names are recognized and generally trusted when they say good things about your school or program.

Make it Easy for Readers to Respond. What is it that you are asking your readers to do? If you are asking them to look into your program more thoroughly, make sure your ad gives them the appropriate information to follow-up on the program--a phone number and contact person, for example.

One final point to remember is to maintain consistency in your advertisements. Consistent use of a strong logo, unusual typography or illustration can help the reader identify your program; "I've heard of this program before, so it must be effective or useful enough to merit attention."

Let's not kid ourselves into believing that readers will remember our programs from one ad to the next. We need to keep hitting them with our message, using several different approaches to get their interest, deliver the information and make that lasting impression.

SIX STEPS TO EFFECTIVE ADVERTISEMENTS

Grab the reader's attention.

Develop an illustration that will get the attention of the readers immediately. Unusual art works much faster than copywriter's words.

Pass the split-second interest test.

State the single most compelling reason a large number of people should be interested in what you are selling in a very few words.

Make the ad organization obvious.

Use space layout, typography, and illustrations to guide the reader through the message as smoothly as possible.

Present the product with clarity.

Present a straightforward outline of the nature and contents of the program you are selling. Avoid fancy words.

Overcome suspicion.

Provide statistics, case histories, and quotes from community leaders that show successes and benefits of your program.

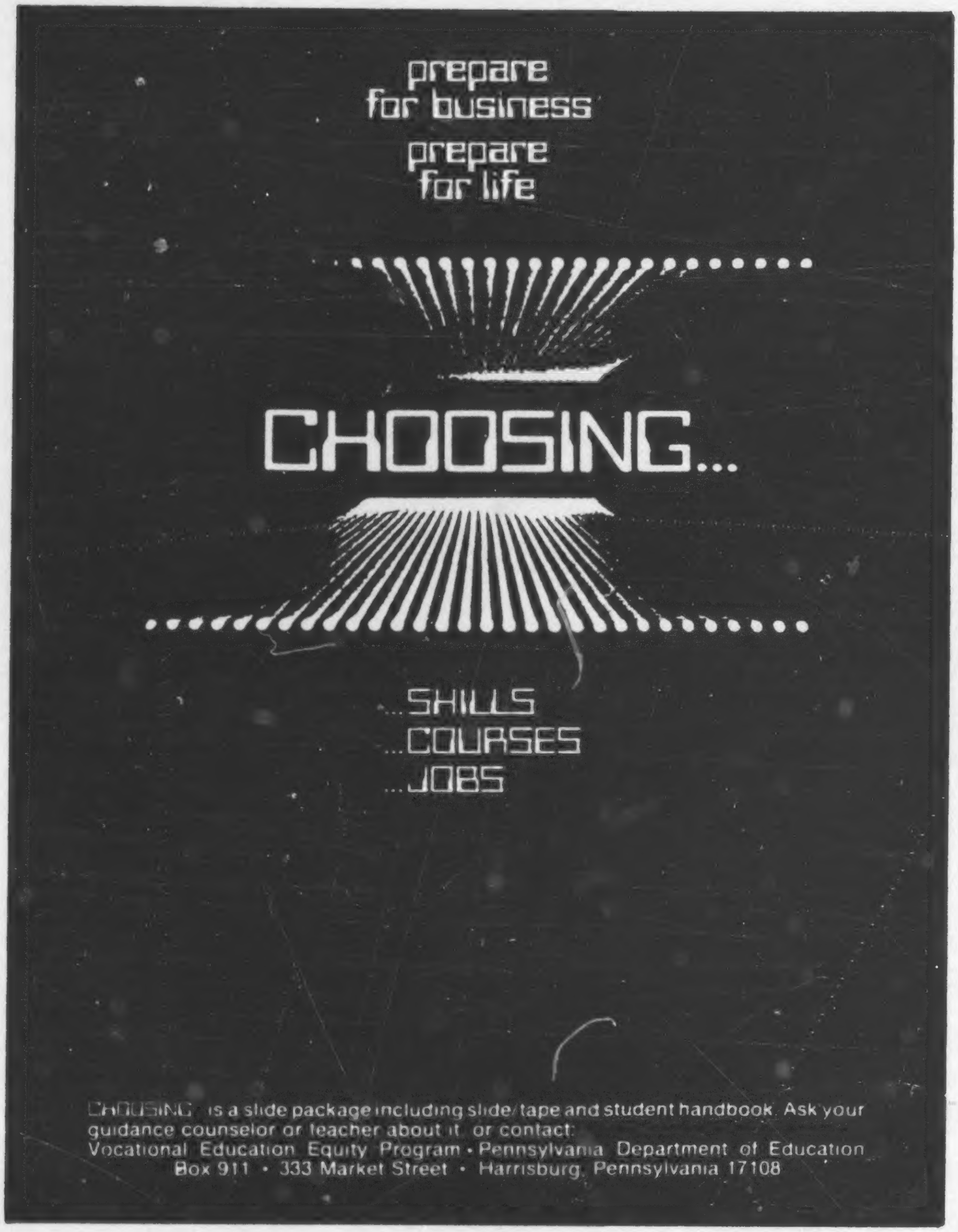
Make it easy for readers to respond.

Include your program name, address, and telephone in an obvious spot.

Analyzing Some Examples

Let's look at a few examples of effective and not so effective ads in print. Most of the sample ads on the following pages were collected from VocEd, the Journal of the American Vocational Association and The Nuts and Bolts of NTO: A Handbook for Recruitment, Training, Support Services and Placement of Women in Nontraditional Occupations, by Technical Education Research Centers (TERC) of Cambridge, Massachusetts.

AD SAMPLE A:



prepare
for business
prepare
for life

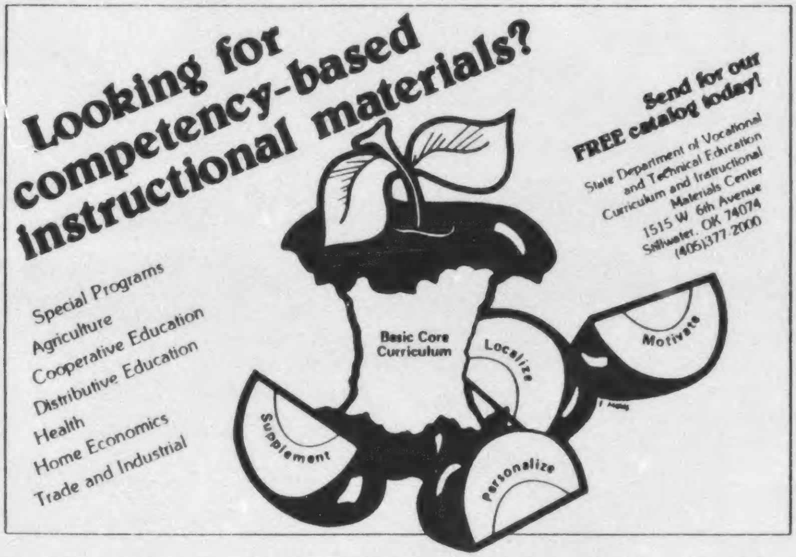
CHOOSING...

...SKILLS
...COURSES
...JOBS

CHOOSING is a slide package including slide/tape and student handbook. Ask your guidance counselor or teacher about it or contact:
Vocational Education Equity Program • Pennsylvania Department of Education
Box 911 • 333 Market Street • Harrisburg, Pennsylvania 17108

Sample A uses drama and simplicity in this magazine ad and 15 X 17-inch poster designed for the Pennsylvania Department of Education. The actual ad is multicolor on a black background. Both the design and type-size draw your eyes immediately to the word, "Choosing," and then to the one-word descriptors, "Skills...Jobs...Courses." You find that you want to read more. The effect is pretty successful and people will probably remember the look of the ad and associate it with Vocational Education.

AD SAMPLE B:



Looking for competency-based instructional materials?

Special Programs
Agriculture
Cooperative Education
Distributive Education
Health
Home Economics
Trade and Industrial

Send for our FREE catalog today!

State Department of Vocational and Technical Education
Curriculum and Instructional Materials Center
1515 W. 6th Avenue
Stillwater, OK 74074
(405)377-2000

Sample B uses novelty to draw your attention to a core (as in apple core) curriculum developed by the Oklahoma State Department of Vocational and Technical Education. Although the symbolism is obvious, it still works. By placing copy on the diagonal, the designer of this ad was able to maximize the amount of copy and variety of type sizes while still maintaining enough visual space to keep the ad attractive.

AD SAMPLE C:

LEARNING TO WORK

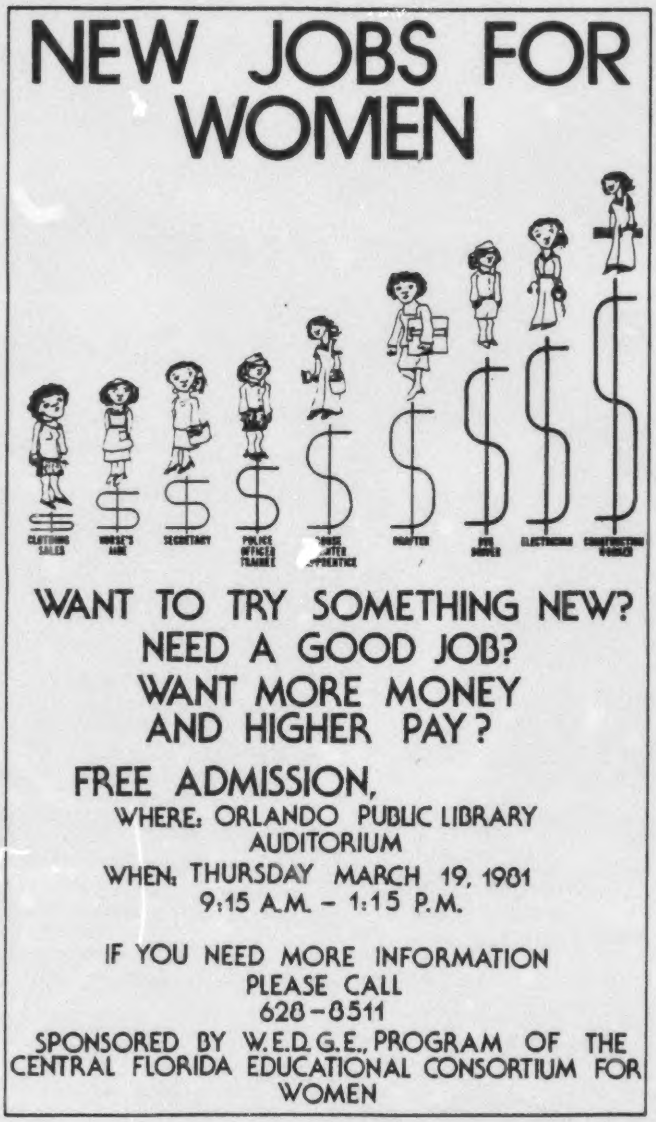
A motion picture examining the new Vocational Education.

For Information or for Rental and Purchase Write or Call:

Robert Mack
MYTHIC FILMS
1722 Belton Street
Baltimore, Md. 21217
(301) 383-1737

The ad in Sample C takes up very little space, but it stands out on the page by using bold black lettering and a heavy black line border. The ad was designed for a Baltimore film distributor. Although it catches your attention, the heaviness and monotony of the type are hard on the eyes. The designer of this ad might have done better to use lighter and smaller type for the rental and purchase information and provided more visual relief.

AD SAMPLE D:



CLOTHING SALES
NURSE'S AIDE
SECRETARY
POLICE OFFICER TRAINEE
HOUSE PAINTER APPRENTICE
DRAFTER
BUS DRIVER
ELECTRICIAN
CONSTRUCTION WORKER

NEW JOBS FOR WOMEN

WANT TO TRY SOMETHING NEW?
NEED A GOOD JOB?
WANT MORE MONEY
AND HIGHER PAY?

FREE ADMISSION,
WHERE: ORLANDO PUBLIC LIBRARY
AUDITORIUM
WHEN: THURSDAY MARCH 19, 1981
9:15 A.M. - 1:15 P.M.

IF YOU NEED MORE INFORMATION
PLEASE CALL
628-8511

SPONSORED BY W.E.D.G.E., PROGRAM OF THE
CENTRAL FLORIDA EDUCATIONAL CONSORTIUM FOR
WOMEN

Sample D starts out with an attention-getting headline, "New Jobs for Women," but the rest of the message is hard to get through. This ad suffers from trying to do too much at one time--it uses a graph to explain that non-traditional jobs pay more than traditional ones; it tries to get you to think about whether you "Want More Money And Higher Pay," by just asking you the question; then it gives you all the information about the seminar or workshop (the ad doesn't tell you exactly what you're being invited to attend, but the "9:15 a.m. - 1:15 p.m." tells you that it will take four hours of your time).

The ad would have been much more successful by limiting itself to one purpose, i.e., inviting you to the program. Perhaps a second public awareness ad could have done something with the "jobs" graph. Visual space, light and bold face types and a variety of type sizes (the sponsorship information should be much smaller in comparison to other information in the ad) are all needed in this ad.

One Picture is Worth a Thousand Words

It's an old cliche but still an important point to remember. Is there a picture opportunity? Then get out your camera and let your regular media contact know about it too. Photos are excellent for illustrating your news or feature story or adding to a newsletter, press release or brochure.

Make sure you control the photo by having something worthwhile to photograph. Photographs should be sharp black and white prints. If you shoot your own pictures, try to use no more than three or four people in the photo. Get close up, *action* pictures, showing peoples' faces and what's going on. If signs or posters are illegible, the photo is useless. Get the picture?[2]

A good picture means that if you are setting up for a TV press conference, you should have something on the wall that can be used for a backdrop. One idea is a poster panel identifying your school or a recruitment slogan that you have been using in other recruitment material. It can be a large sign--TV reduces things to a maximum of 21 inches, so a large something makes a good, single visual element.

Staged seating (indoors) is done all the time for TV movies, game shows, etc. If you're shooting a community meeting or speaking engagement, arrange the seating so that the place will look packed, allow a center aisle for TV, but no side aisles. This forces the cameraperson to shoot *into* the crowd instead of outside it. It also allows the camera to come right up to the podium, instead of zooming in from the back of the room.

Crowd control (outdoors). Same as above, if you know TV is coming, control the crowd before they arrive to make the strongest visual impact. Nothing looks worse than a group leering into the camera as if they were on cue.

Time. Know the deadlines you need to meet in order to get on the air by 6 p.m. or 11 p.m. or get to press for tomorrow's paper. Allow for travel time to and from your site plus half an hour at the site, then add time for processing and editing. Weekends are sensational for TV coverage because there is generally little happening that is newsworthy. There may be a problem with TV crews being understaffed on weekends, however, and they may not come out unless they feel there's a feature story or lots of people involved.

More and more newspapers are accepting 5 X 7 photos, although some may still require 8 X 10 pictures. When in doubt, check with your media contact person. Give them what they want if you expect to see it used. The American Vocational Association has published an excellent handbook, called *Promoting Vocational Education*, which offers several worthwhile tips to remember about taking pictures.[3]

Photo Hints

1. Get in close to your subjects.
2. Focus precisely.
3. Avoid group shots of more than four people.
4. Avoid large foregrounds and cluttered backgrounds.
5. Avoid lining up people and taking their pictures. You will find that you have a better photo if the subjects are doing something. Get action in your shot.
6. Be sure you have enough light and use a flash indoors unless you are an experienced photographer.
7. Avoid using an automatic camera--the kind that does everything for you. Every photo situation is different and your camera must have some adjustments so that you can do the best job. But if a less sophisticated camera is all you have available, go ahead and take the photo. Pictures are usable if they are clear and well taken.
8. Study photographs in newspapers and magazines. You will soon become familiar with how to set up an attractive photo that tells a story.
9. Take black-and-white photos for newspapers. Color photos are difficult to reproduce on black and white newsprint.
10. Don't be frustrated if your photo is not used. Try again.

Photo File

When you shoot black and white photos, start building a file of pictures to illustrate many activities. Many times you can quickly pull out a photograph to illustrate an article, use in an annual report, brochure, course outline or pamphlet.

Negative File

The negative file is the most important file of all. This is a must to retain control of the photographs. Immediately after you have your photographs printed, file the negatives.

Determine what size file you need. Buy some plastic or glassine filing envelopes from a local camera supply store. Carefully label the envelopes with the program, date taken and other pertinent information, possibly even names of those in the negative. File immediately.

Set up a filing system that will work for you; it doesn't need to be elaborate, but you should be able to find what you need quickly and with a minimum of effort. Usually a file by program is the most feasible. You may want to keep negative sleeves in chronological order as well as by program, another good reason for dating each sleeve. Never throw a good negative away. Years from now someone may need it. You will save hours of searching and frustration if you set up a really usable negative file.

Brochures

Flyers, brochures and pamphlets are probably the most common forms of printed material used by vocational schools. They allow you to give information briefly and inexpensively.

When you're writing your brochure, put yourself in the place of the reader. Ask yourself, "What would I want to know about if I were looking for information on this subject?" Then write it as simply as possible so that it will capture your reader's interest and make him or her want to find out more. Use photos, artwork and interesting headlines and subtitles to help liven up your copy.

Before you decide to design a brochure, ask yourself these questions:[4]

- Who are you talking to and how many of them are there?
- Why are you talking to them?
- Where are they when you talk to them?
- What is their educational level, language ability, etc?

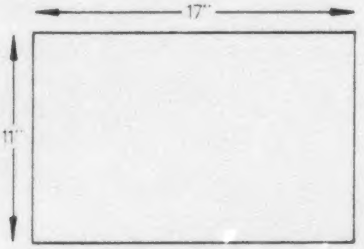
Your answers will determine not only the kind of format to use, but the specific message you want to deliver and the style, tone and vocabulary you need to use to get the message across.

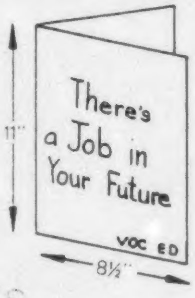
Too often schools decide to print up a brochure because it's expected. Perhaps your message can be more effective as a poster, a slide show, a news article, a buscard, a rally, a bumpersticker, a door-to-door campaign. Consider all the possible options including staff and production resources, budget, deadlines, etc.

If you decide to design a brochure, here are some points to remember:[5]

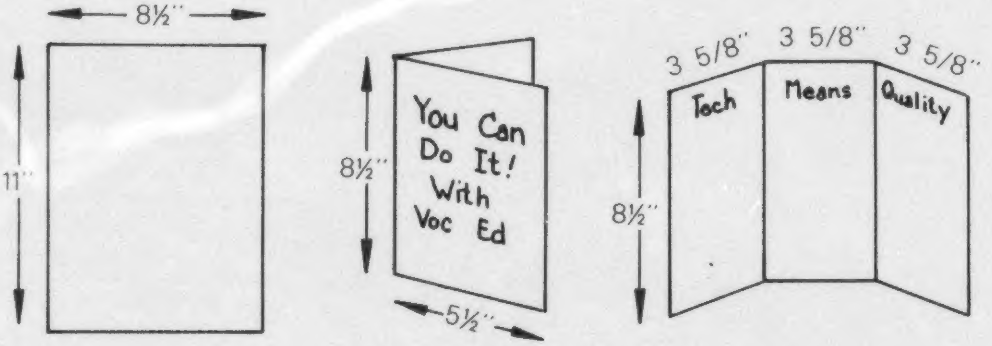
Format: The entire world doesn't have to fit into an 8-1/2 X 11 format. There are other sizes available that don't cost that much more.

11 X 17 inches can be folded in half to 8-1/2 X 11 inches for a large four-page brochure, or folded in half again to a 5-1/2 x 8-1/2 inch format that might combine a full-size fold-out poster on one side with promotional copy on the reverse side.





8-1/2 X 11 inches can be folded in half for a four-page brochure or into thirds for a six-pager.



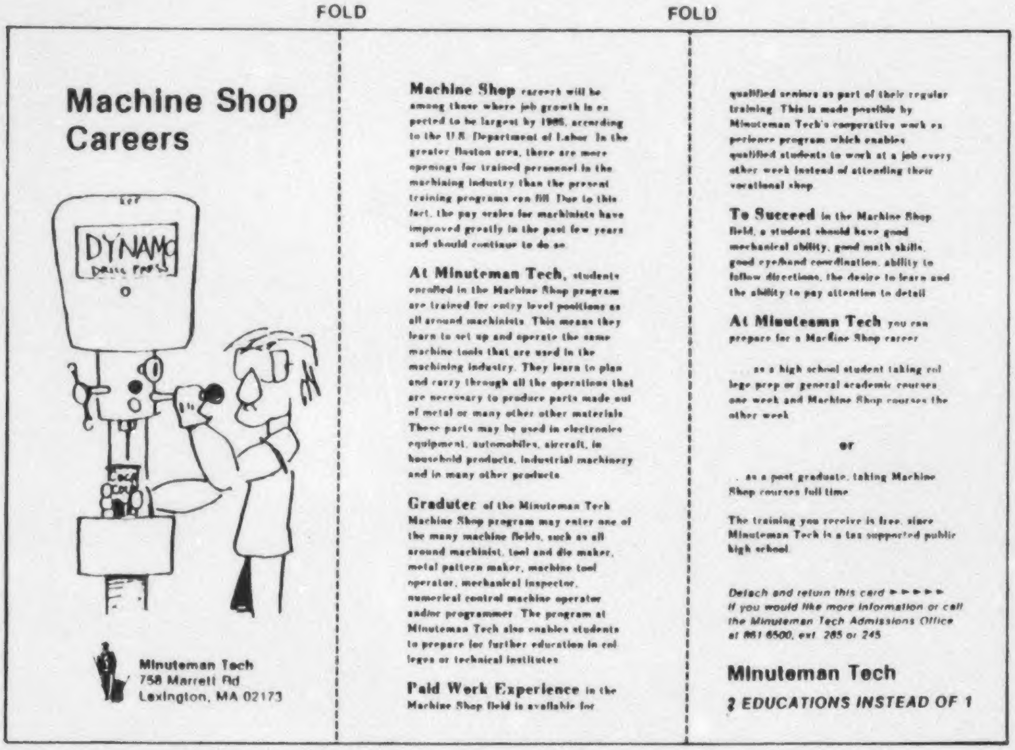
Each of these folded sizes can be mailed in standard 9 x 12, 6 X 9 or #10 business envelopes. You can even save the expense on envelopes by designing your brochure as a self-mailer.

Anybody who has a print shop should be able to print on a 17-inch sheet. The larger the size of your brochure, the more space there is for headlines, photographs, larger text type and illustrations. Smaller dimension brochures can also accommodate photos and a variety of headlines although you are limited by the width of the columns in these. For example, a 5-1/8 inch wide column could probably accommodate more varieties of headline typeface and larger photos than the smaller 3-5/8-inch wide column.

When you write the copy for your brochure, the width of the column is important again because you need to "fit" the copy into your design format. For example, a paragraph of copy for a 5-1/2 X 8-1/2 -inch brochure might run only four lines, but use that same paragraph in a smaller dimension brochure and it could take up two or three times the space.

Most people make the mistake of trying to fill all the space on a brochure. However, the more visual relief you can provide (wider margins, white space between points of interest) the more at ease your reader will be before he or she begins to read. A visually pleasing piece, with breathing space, will probably be easier to understand.

Example: Layout for half of a 6-side brochure printed on 8-1/2 X 11 inch paper.


FOLD
FOLD
DYNAMO
DRILL PRESS

Machine Shop Careers

Minuteman Tech
758 Marrett Rd
Lexington, MA 02173

Machine Shop careers will be among those where job growth is expected to be largest by 1985, according to the U.S. Department of Labor. In the greater Boston area, there are more openings for trained personnel in the machining industry than the present training programs can fill. Due to this fact, the pay scales for machinists have improved greatly in the past few years and should continue to do so.

At Minuteman Tech, students enrolled in the Machine Shop program are trained for entry level positions as all around machinists. This means they learn to set up and operate the same machine tools that are used in the machining industry. They learn to plan and carry through all the operations that are necessary to produce parts made out of metal or many other other materials. These parts may be used in electronics equipment, automobiles, aircraft, in household products, industrial machinery and in many other products.

Graduter of the Minuteman Tech Machine Shop program may enter one of the many machine fields, such as all around machinist, tool and die maker, metal pattern maker, machine tool operator, mechanical inspector, numerical control machine operator and/or programmer. The program at Minuteman Tech also enables students to prepare for further education in colleges or technical institutes.

Paid Work Experience in the Machine Shop field is available for qualified seniors as part of their regular training. This is made possible by Minuteman Tech's cooperative work experience program which enables qualified students to work at a job every other week instead of attending their vocational shop.

To Succeed in the Machine Shop field, a student should have good mechanical ability, good math skills, good eye/hand coordination, ability to follow directions, the desire to learn and the ability to pay attention to detail.

At Minuteamn Tech you can prepare for a Macfine Shop career

. . . as a high school student taking college prep or general academic courses one week and Machine Shop courses the other week

or

. . as a post graduate, taking Machine Shop courses full time.

The training you receive is free, since Minuteman Tech is a tax supported public high school.

Detach and return this card ► ► ► ► ►
If you would like more information or call the Minuteman Tech Admissions Office at 861 6500, ext. 285 or 245.

Minuteman Tech

2 EDUCATIONS INSTEAD OF 1

Type: Electronic typesetting and letter-quality word-processing are more easily accessible today than they were just a few years ago. If your school can afford it, an electronic typewriter with a memory or a micro-computer with word-processing function would be an excellent investment.

If equipment purchases are just impossible for your budget, look into low-cost word-processing services. Many instant print businesses can provide word-processing. If you live near a large urban area you may be able to find a nonprofit organization that will typeset your copy on a low-cost sliding fee schedule. In Boston, for example, The Media Place provides typesetting and instruction on putting together newsletters and brochures.

If you can't afford typesetting, do not settle for anything less than an electric typewriter with a carbonless ribbon. Give your reader a break--nothing is worse than gray, broken characters.

Headlines: Use them, invent them. They break up space, call the reader's attention to important information and in general, add a little zip. Typeset headlines cost between $1.50 - $2.25 per word. There are a zillion typefaces to choose from, and any typesetter will be happy to suggest some for you. Vocational schools that have access to printing and graphic arts supplies for their courses will probably have some type of "headliner" equipment that can be used.

An Image That Makes Us Proud

Let Voc-Tech train you today for your job tomorrow.

Techies build better bridges!

THERE'S A JOB IN YOUR FUTURE.
LET VOC ED HELP YOU FIND IT.

TECH MEANS QUALITY

Project Good News

Vocational Education Is News!

HAVE YOU SEEN YOUR VOC SCHOOL TODAY?

For those schools that don't have in-house equipment, any art supply store will sell you "rub-on" headline and body type. The body type is small and hard to use for beginners. The headline type is wonderful, and with patience, can really make your piece distinctive. The more expensive "Letraset" presstype costs about $7.50 these days for a sheet of a particular type face and point size. There are less-expensive brands like "Chartpak" or "Formatt" that are also good.

Photostats: You will probably need to reduce or enlarge your type, illustrations, photos, etc. This can be done by a stat house--check the Yellow Pages under "photostats". A good stat is ready for printing after you paste it in position so make sure it's clean and sharp.

The "stat house" will help you determine the kind of stat, the size, etc. that you'll need. Cost? About $2 to $3 each--but you can put more than one thing to be photostated on the same sheet if they are all going to be sized the same. For example, if three headlines need to be increased 100% in size, put them all on the same sheet and the stat house will treat it as one job. Then you can cut out the headlines and paste them up later.

Copy: Unless your brochure is designed to give complete information (and most aren't), don't waste the reader's time with lots of copy. Most brochures of a simple nature are designed to interest rather than totally educate the reader.

Keep your promotional copy factual, brief and to the point. If you write more than 50 words, you probably need a new paragraph--and stick in a sub-headline to clue the reader in to the essence of the story. The point to remember is to make the brochure's copy and layout as easy to understand as possible.

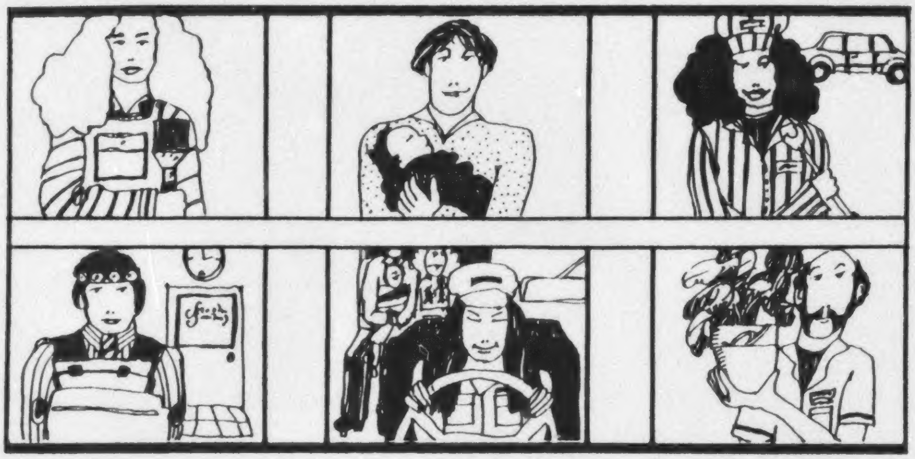
Photos: If they aren't sharp and full of contrast, they won't reproduce well.

We've all seen those gray, uninteresting photos that say absolutely nothing--avoid them unless you're desperate. When you plan your layout, indicate where you want the photos to go by drawing a box the approximate size of the photo. The printer will "screen" the photo and put it in the space you've indicated.

Be alert to portions of photos that may be used. There may be a great head shot in an otherwise ordinary photo. Ask your printer, or stat person if what you like in a photo can be "blown up"--increased in size to stand by itself. If it works, it's worth the extra effort.

If you really feel confident, ask to see different "screen effects" that your printer can put over photos to make them appear unusual. Don't try to be cute though--if it works, you'll know it.

Drawings: Anything that is not a photo is called "line art." That means that it costs no more to print an illustration than it does to print just straight copy. If you're not the consummate artist or you don't have access to graphic arts students in your school, you might try tracing high contrast black and white photos.

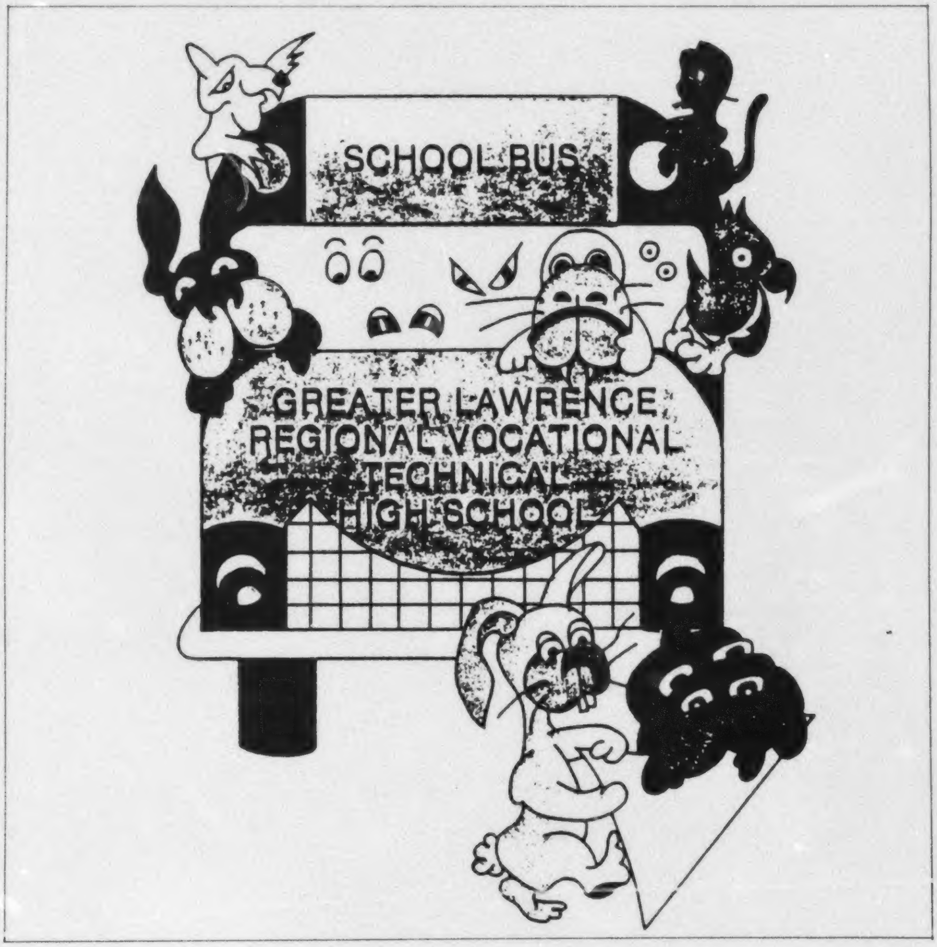


Try It, You'll Like It: A Student's Introduction to Non-Sexist Vocational Education. National Foundation for the Improvement of Vocational Education, Washington, D.C.: 1978.

If the drawing is not black-line and/or shapes but uses gray shadings it won't work as line art. Like a photo, it will have to be screened to get those gray tones, and you pay extra for the service.

Some color drawings may work--check with your printer. If you're not sure, ask to see some examples of line artwork illustrations that were printed in black from originals in color. They'll give you an idea of what might be lost and what you can do to keep your reproduction as crisp nd clean as possible.

Charts might be good to use to break up space. Cartoons and caricatures may be effective for attracting seventh and eighth graders, as Greater Lawrence Regional Vocational found when their graphic arts class produced two handbooks describing the school's curriculum. Graphic artist, Donna Lynn Towler, used non-sexist cartoon characters to get the school's message across.



Color: Black is 100% black. You can also print 80% black or 40% black or anything in between. In other words, you can squeeze two colors or more out of one color.

Since any color other than black puts you in a different league, don't limit yourself to red, blue, green--there are hundreds of wonderful colors available. Just ask your printer to show you his PMS chart. This book is full of color swatches with coded numbers, each one having a "recipe" for mixing. You pick the color, your printer plays chef.

Different Printing Processes: Offset is good for 100 copies and over. Silkscreen is good for under 100 copies, especially for sizes greater than 11 X 17-inches, for posters and for printing on heavy card stock.

Xerox is fine for small quantity jobs and is always superior to mimeo. But make sure that what you xerox is black and clean.

Offset Printer vs. Instant Printer: The real virtue of an instant printer is their speed. But they are often as expensive as offset lithographers when it comes to anything else other than black line art.

Offset lithographers use metal printing plates for the most part. This contrasts with the paper plates that an instant printer uses. Metal gives a better impression. Offset lithographers can do a better job on photos (called "halftones" in the trade), can offer services such as die-cutting, scoring, folding, etc. and they always have a greater paper selection.

The big difference is color. An instant printer is geared for black. Period. Color work will add great cost and considerable time. Best advice? For under 1000 copies, use an instant printer if your artwork is black line. Of course, if you are in a hurry, you may have no choice.

The more time you give a printer, the better it will be for all concerned. Don't let time dictate your job. Let the printer see your artwork and give you both a cost estimate and a delivery date. Most printers want a week--give them more and they'll love you. But telephone two days before the job is due and ask about it.

Billboards

Outdoor advertising is a great way to promote a school whose students are drawn from a wide area or to promote vocational education in general.

Some sign companies allow public service groups free space on their signs for a nominal posting fee. However, while the posting fee is nominal, the silk screen cost for a large board can be expensive.

In general, billboards come in three sizes, referred to by the number of poster sheets that are required to cover the face of the billboard: 8-sheet poster (5' x 11'), 24-sheet poster (8'8" x 19'6"), and 30-sheet poster (9'7" x 21'7"). The 8-sheet poster size is often referred to as a "junior billboard."

You will probably find it worth your time to consult a general advertising agency or one specializing in outdoor advertising when considering ads of this type. Professionals can help you design and make arrangements for printing the posters at no additional cost to you, since the agency will be paid a commission by the printer and by the billboard company.

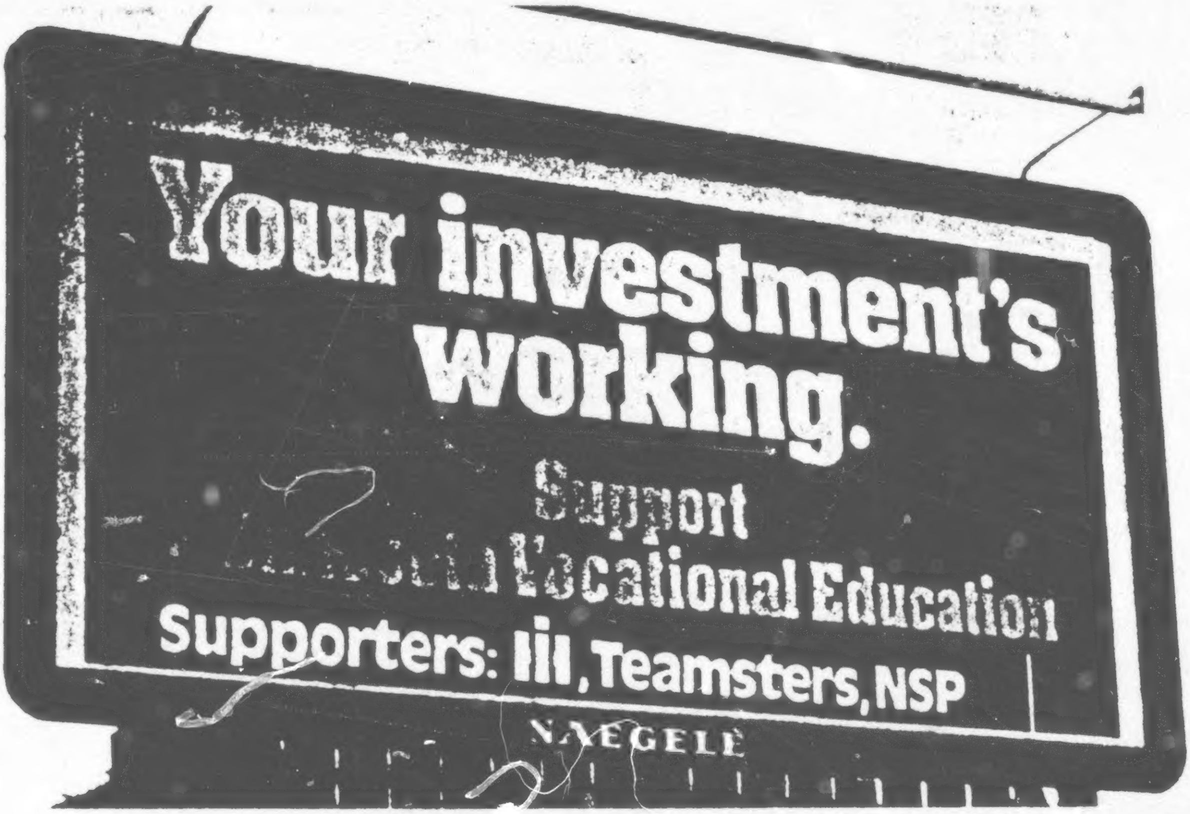
Usually poster billboards are leased on a monthly rate. If you can't arrange a waiver of the monthly rental fee for a suitable "Public Service Poster" you might be able to arrange for an individual or business in the community to pay the cost of a billboard as a service to the school.

You can request that billboards be used in a certain locale or ask for a statewide blitz. Don't forget to make them bilingual if your audience is. Plan billboards at least three months in advance of when you want them up. Several local area advertising firms are listed in the Appendix.

Buscards

Some bus companies and metropolitan transit authorities will also allow non-profit, public service groups to rent space for inside and outside buscards for the nominal cost of the posting fee.

Remember, however, that you need to silk screen buscards, and this is not cheap. To cover a large urban area transit system you might need 40 or more outside buscards--figure $10 each. And 100 or so inside cards. Outside cards generally measure between 144 X 30-inches for King Size Panels to 72 X 21-inches for Taillight Signs. Inside cards measure 21 X 22-inches for Behind Driver displays and between 28 X 11-inches to 56 X 11-inches for Overhead Interior displays.



FOOTNOTES: Designing Ideas

[1] Adapted from The Hunenfeld Report. January 1977. p. 1-4.

[2] Sunrise Corporation. Helpful Things You Should Know About Media and Publicity. Providence, R.I.

[3] American Vocational Association. Promoting Vocational Education: A Public Relations Handbook for Vocational Educators. Washington, D.C.: 1978. p. 40.

[4] Sunrise Corporation, op. cit.

[5] Ibid.

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